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Harry Clay Blaney

as "Bow Leggs"

MIRROR INTERVIEWS.

James O'Neill.

If ever nature favored any man in the personation of romantic and tragic roles—that man is James O'Neill. His handsome face, his luminous black eyes, his fine stage presence, in brief his picturesque and magnetic personality have had much to do with his rapid rise to stellar eminence. His career is outlined in the following interview:

"Where was I born? In Ireland, on Nov. 15, 1849. I was brought to America by my parents when I was five years old. I went to school in Buffalo and afterwards in Cincinnati. It was the desire of my parents that I should enter the church, but I followed my own inclinations and went upon the stage."

"Where did you make your first public appearance?"

"In Cincinnati, in the support of Edwin Forrest—I supported him by carrying a spear. That was during the season of 1866-67. The first line I ever spoke in public was in the modest character of a wedding guest. After a few months at the old National Theatre, of Cincinnati, I joined a traveling company, and had the usual mishaps that befel barnstormers. After sacrificing our trunks to satisfy the demands of exacting landlords, the company finally collapsed at Quincy, Ill."

"And how did you get home, walk?"

"I thought it might come to that. The manager left for Monmouth, Ill., promising to send me the wherewithal to pay my board bill. Meanwhile I made the acquaintance of a prominent politician, and, being too proud to write home, I borrowed enough money from him to pay my landlady and purchase a railroad ticket to Monmouth. While in Monmouth a wealthy old gentleman, the head of a prosperous law firm, took a great fancy to me. He invited me home to dinner, and offered to adopt me if I would agree to give up the stage, and study law in his office. He had no children of his own, and said that if I proved worthy he wished me to take his name and become his heir. Well, you can imagine that the proposition nearly knocked me off my feet. However, he added that he wanted me to take twenty-four hours to think it over. The upshot was that my love of acting was so great that I declined the proposition—and I've regretted it ever since."

"Why?"

"Because I look upon law as the foundation of all success. Anyhow, the old gentleman said he did not blame me for wishing to continue in my chosen career. He paid my fare to Cincinnati, and gave me enough money besides to put me on my feet again. He died shortly afterwards, but I had the pleasure of returning the money before his death, and I wrote him a letter at the time assuring him that I should never forget his kindness as long as I lived."

"Where did you act next?"

"At St. Louis, Cincinnati, Baltimore, Cleveland, and elsewhere. I was leading juvenile at Ford's Theatre, Baltimore. During my engagement at John Ellsler's theatre in Cleveland, I played leading roles with Edwin Forrest. It was his last engagement there. I also played Macbeth to the Lady Macbeth of Charlotte Cushman and supported other famous stars. In 1871 I went to Chicago and appeared at McVicker's Theatre. There I had the honor to play leads with Edwin Booth, and alternated with him as Othello and Iago. Mary McVicker, the second wife of Edwin Booth, was the Desdemona. During the two years that I remained at McVicker's I also supported Charlotte Cushman, Adelaide Neilson, and other stars."

"Why did you leave McVicker's?"

"R. M. Hooley offered me a larger salary, and so I joined the Hooley's Theatre stock company. While there I played Hamlet and Richelieu. William H. Crane was in the company and Grace Hawthorne was the leading lady. When Mr. Hooley went to San Francisco he took me with him for a special engagement of three months. The three months' engagement, however, lengthened into a year."

"When were you engaged by A. M. Palmer?"

I became a member of A. M. Palmer's stock company the season of 1875-76. At the Union Square Theatre I shared the leading roles with Charles Thorne, Jr., for two seasons. I played Pierre in The Two Orphans, the Prince in The Danicheffs, and Jean Renaud in A Celebrated Case. But somehow, in spite of my success and splendid treatment in New York, I cherished a longing to return to 'Frisco, and accordingly accepted a tempting offer from E. J. Baldwin to play at his theatre. I remained at Baldwin's Theatre nearly three years."

Didn't you play in The Passion Play at that time?"

"Yes, the Passion Play by Salmi Morse was produced during the third year of my stay in San Francisco. Manager Maguire asked me to take the part of Christ. At first I refused, although according to the terms of my contract I had no choice but to play any part for which I was cast by the management. When I learned, however, that Salmi Morse's play had been approved by Bishop Allemani, of the Catholic Church in California, I consented to personate the character. To me it was not acting—it was devotion, and I tried to speak the lines with all due reverence for their sacred origin. After the piece was taken off in San Francisco, it was decided to transfer the production to New York. As you know, the press and pulpit of New York thundered against the performance of The Passion Play, in which I was to have appeared at Booth's Theatre. Finally the management yielded to the popular sentiment, and abandoned the production."

"What is your personal opinion of The Passion Play?"

"My personal opinion is, that the performance of The Passion Play was in the nature of a religious service. Many of those who attended The Passion Play in San Francisco declared that there was nothing irreverent or theatrical about the performance, but that its intense solemnity throughout was most impressive. Young persons who had never received religious instruction thus obtained in the three hours spent in the theatre a vivid and lasting knowledge of the life of Christ. To my mind there was nothing sacrilegious in The Passion Play. If anything, it was in the line of Biblical education."

"You've now told me about your career to the year 1882. What did you do after that?"

"I filled an engagement in a play called Deacon Crankett, and then made my first venture as a star in An American King by Charles Dazey. The venture was not crowned with pecuniary success. Not long afterward John Stetson engaged me to play the part of Edmund Dantes in Monte Cristo at Booth's Theatre, New York. It was the same dramatic version of Dumas' great story in which Charles Fechter had appeared, and my success in the role of Dantes was so encouraging, that I was emboldened to buy the play and the entire outfit from Mr. Stetson, and to take it on the road under my own management."

"How many seasons did you star in Monte Cristo?"

"During eight consecutive seasons. I played the part almost exclusively till 1891, when I produced The Dead Heart, but the public still clamored for Monte Cristo, and I then began to realize that I had made a mistake in allowing myself to become so much identified with the role of Dantes. In the Spring of 1891 I made an effort to return to plays of modern life with the production of The Envoy, by Edward J. Swartz, at the Star Theatre, New York, but the result of the experiment was far from encouraging. The public apparently preferred me in the romantic drama. I accordingly yielded to its choice for the time being, and for several seasons I appeared with gratifying success in Fontenelle, a play that was written for me by Harrison Grey Fiske, with the express purpose of providing me with a strong and suitable romantic role."

"You have lately returned to the tragedy characters of your earlier career, I believe."

"Yes, and I ought to have done so immediately after Edwin Booth's retirement. The field was open, and I had met with considerable success at one time in many of the characters with which Mr. Booth was identified. It is nonsense to say that the public no longer care for the legitimate drama. The public will always go to see tragedy if the production is up to the requisite standard of dramatic merit. The principal difficulty is to find tragedians. Young actors without study or experience rush into Shakespearean revivals. The public and the critics after attending these so-called revivals naturally go away disgusted."

"What are your plans for this season?"

"I play Monte Cristo in places where my contracts call for it, but I am weaning the public, so to speak, from the idea that Monte Cristo is my *pièce de résistance*. I first returned to Virginius last year in San Francisco at the Baldwin Theatre, and played it off and on throughout the season. Managers are naturally on the alert for a drawing attraction, and this year my bookings in many places call for Virginius exclusively, or for Virginius and other plays of my repertoire in connection with Monte Cristo."

"What other roles besides Virginius and Monte Cristo are you booked for this season?"

"Hamlet and Richelieu. I may appear in others before the season closes. I suppose you know that I produced a play in Boston about two months ago. It was called Don Carlos de Seville, and was written by Eugene Fellner. I regret to say that it wasn't much of a success. My experience in reading plays has convinced me that American authors would be greatly benefited by collaborating with some practical stage manager. I am very far from underrating the value of bright dialogue, but the story and strong situations are paramount—in other words, 'the play's the thing.' I have always been willing to encourage the American drama, but dramas of native authorship of sufficient strength and merit to suit my purpose are few and far between. I am not referring to comedies or comedy-dramas. Bronson Howard, Henry Guy Carleton, Augustus Thomas, and others are very clever playwrights in that line. But take tragedies like Francesca da Rimini, and The Gladiator, both written by American authors of a former generation. They may write plays of equal strength to-day, but I must confess they have not been submitted to me—that is, most of the tragedies and dramas by American authors that have been sent to me with a view to production have lacked, in my opinion, the requisite standard of artistic, literary and dramatic merit, or they have been unsuitable for my individual requirements."

"To what do you attribute the dearth of serious plays?"

'To various reasons. One of them is that the lack of stock companies has deprived us of the very best training schools for actors. For instance, how can an actor be expected to undertake a serious role whose histrionic experience has been limited to farce-comedy. You may find a competent star for the leading role of an exacting drama, but the other parts may require actors and actresses equally competent and equally experienced. Our present schools of acting are all very well in their way, but what becomes of their talented pupils? Have they a Théâtre Français to look forward to? No; most of them are glad to accept any sort of engagement in any sort of company."

"Don't you think that we need a training school for persons who wish to learn the technique of play-writing?"

"I certainly do! Now and then a genius may write a play without any great degree of technical knowledge in regard to the requirements of a stage production. The average writer for the stage, however, has to serve a dramatic apprenticeship of some sort before he is qualified to write a play of any practical value. It seems to me that a series of lectures on the art of constructing plays would greatly benefit some of the people who have submitted plays to me in recent years. It wouldn't be a bad idea for Franklin Sargent or Nelson Wheatcroft to introduce a course of play-writing in their respective dramatic schools. The instructors in this course could point out any radical defects in the plays or sketches submitted by the pupils. The graduates who determined to adopt play-writing as a profession, would thus be equipped with a fair amount of rudimentary knowledge, even though they lacked the talent to become especially successful in their chosen vocation."

In case Messrs. Sargent and Wheatcroft should overlook Mr. O'Neill's remarks in the aforesaid paragraph, I trust somebody will induce one or the other to engage David Belasco to tell would-be dramatists how the thing they call a play nowadays ought to be constructed. Then will Harry P. Mawson please tell us how to get an American manager to accept an American play, and produce it in an American theatre—especially a tragedy?

A. E. B.

THE EMPIRE SCHOOL MATINEE.

Last Thursday afternoon, at the Empire Theatre, Nelson Wheatcroft, director of the Empire School of Acting, gave another of his interesting exhibitions. It was attended by a large and fashionable audience.

The programme consisted of three one-act plays. The first, An Angel's Sin, a drama by Alexander H. Laidlaw, Jr., tells the story of a young woman who believes herself secretly married to a man. He, however, informs her that the ceremony was a mock one, and declares he is obliged to marry an heiress. The heiress is accidentally killed, and the recreant husband claims the young woman as his real wife. She repudiates him and the curtain falls.

The Three Miss Biddles, by Alice Y. Grant and Edwin S. Belknap, is a bright little farce, an uncle leaving a fortune to any one of his nieces on condition that she marries a man whose name begins with the letter "R."

The best piece, Philopena, by Edwin S. Belknap, is ingenious, but improbable. A Southern girl has concealed a Confederate officer in a room. A Union officer, in love with her, demands the key. The girl has had a philopena with the Northerner, and when the officer is about to open the door she hands him the key and cries "Philopena!" and gains her point by getting him to leave the house.

The acting by the students was uncommonly good.

HARRY CLAY BLANEY.

The first-page portrait this week is of Harry Clay Blaney, a clever young comedian. Mr. Blaney was born on July 14, 1875, in Cincinnati, O., and though not yet twenty years of age he has made rapid progress in the profession. He first appeared at the age of fifteen in Elmer Vance's The Limited Mail, in which he originated the part of Jim Harland, "the ambitious kid." In this he was sub-starred for ninety-six consecutive weeks, during which time he never missed a performance.

Mr. Blaney's next appearance was in A Railroad Ticket, his brother's play, in which he originated the eccentric comedy part of Percy Vere, the collector. His work in this was well received, and his make-up was considered remarkable for a boy of seventeen.

After two seasons with this company, Mr. Blaney was engaged for his present part, that of Bow Leggs in A Run on the Bank, in which Ward and Vokes are starring. His amusing illustration of the tough—or rather the "fresh"—bartender is one of the hits of the piece. Mr. Blaney adds to comic ability notable facility as an acrobat, and his grotesque dancing is one of the features of the show.

THE WINNING TRIPLETS.

L. N. Scott, the popular manager of these successful theatres, the Metropolitan Opera House, St. Paul; the Grand Opera House, Minneapolis, and the Lyceum, Duluth, arrived in town last week and made his headquarters at the American Theatrical Exchange.

"Is business good in the Northwest?" echoed Mr. Scott in answer to a MIRROR man's query. "Everyone is complaining of hard times this year, but I must confess that it has been better with me than last season.

"My theatres," he continued, "are beginning to be known now throughout the show business as 'The Winning Triplets.' They are the three representative and exclusively first-class theatres of three most prosperous cities. The public in each of those cities know that the best attractions only are booked in my houses, and the result is I control the best patronage.

"I expect to stay a few days only in New York, where I'm looking after my bookings. I think the prospects for next year are brighter in our section than they have been at any previous time."

THE CLIPPER ANNUAL.

The "New York Clipper Annual" for 1895 has been issued, and will be found as valuable as a reference book as any number in the series that has preceded it. It contains the theatrical and sporting chronologies for 1894, a list of deaths in the amusement professions, aquatic and athletic performances, racing and trotting records, baseball, cricket, billiard, and other contests during the year, records of fastest time, and in fact all the best performances in all departments of sport. The theatrical chronology is carefully compiled alphabetically, and is of special interest. The Annual also contains sketches of many prominent in the theatrical business, with well-engraved illustrations, as well as pictures of persons prominent in the other departments which it treats artistically. In the realm of sports it includes the amateur and college contests as well as the professional, and its records embrace doings all over the world. There is no other publication that covers the field of the Annual, and there need be no other.

ASSISTED BY STRANGERS.

It is said that the Herculaneum company were recently deserted by their manager in Havana, Cuba. He left them without money and promised to send them a sufficient cheque upon his arrival in New York.

After remaining in Havana for six weeks without having anything to do, the company found themselves in desperate straits. On Jan. 15 the reporters on the Spanish newspapers secured the services of members of the various companies performing in Havana and formed a metropolitan company to give the stranded performers a benefit.

The newspaper men went out and sold tickets and attended to the details of management. They called on all the consuls, and all but one took boxes. The exception was the American consul, who it is said offered to take a single ticket for $1.50, the cheapest chair in the house. The entertainment was a gratifying success, the receipts being $1,800. Dr. Saaverio, proprietor of the Payret Theatre, kindly furnished his house with lights and employés gratis.

SYMPATHIZED WITH THE OLD LADY.

Ernest Lamson tells this story of a happening at Yankton, S. D. Between the first and second acts of Charley's Aunt, Mr. Stapleton, the Charley of the company, and Mr. Murphy, who impersonates the aunt, and who was attired in the costume of the old lady, were engaged in a friendly set-to in order to keep warm, as it was very cold behind the curtain. They were boxing quite lively when the local baggageman, a brawny Irishman, entered in search of the property man. The indignation of the baggageman at once rose as he thought he saw an aged woman being abused by an able-bodied young man, and he without ado seized Mr. Stapleton by the throat and was only led to desist from serious demonstrations with his unoccupied fist by Mr. Murphy's removal of his wig, which at once disclosed the fact that he was not an aged female.

GOSSIP OF THE TOWN.

The marriage of Carrie Livingston and William Hewlett, of Philadelphia, a non professional, which was performed nearly a year ago, is a happy surprise to their friends, who are now congratulating them.

Frank Dietz has taken the management of Nellie Ganthony.

James Young, the tragedian, has closed his tour, but will resume again in a few weeks with practically the same company.

Mrs. Georgie Caine was forced to leave Down in Dixie last week by illness, but is improving.

The Coast Guard closed at Chicago last week.

Annie Oakley, the American crack shot, is appearing in the English provinces in Ullie Akerstrom's play, Miss Rora, with success. Her marksmanship and her horsewomanship are very favorably commented upon by the press, and she is said to be showing a histrionic ability unexpected.

Miss Telephonia, an Electric Belle, is a new musical farce-comedy that will introduce the eccentric comedian, William Keller Mack, of Murphy and Mack. The season will open on Thursday, under direction of Frank Rich.

Effie Ellsler's engagement at the Grand Opera House last week was successful, and this clever actress never did better work than in Doris. On Thursday evening handsome souvenir portraits of Miss Ellsler were given to the women in the audience.

Jennie Schuman, through her counsel, Col. J. F. Milliken, has recovered $67.75 back salary from Manager Fred. P. Wilson, of Peck's Bad Boy.

Thomas W. Keene has received an offer to play an engagement in Berlin next year.

Alexander Salvini may be seen in the part of Hamlet during his April engagement at the Grand Opera House, this city.

The receipts at the Broadway Theatre last Saturday afternoon and evening for Madame Sans Gêne amounted to $2,600. Seats are being booked three weeks ahead.

The courts last week took action with reference to property of the late P. T. Barnum to provide a $40,000 annuity for the widow. There is now but $230,000 of the estate to be divided among the heirs.

Richard Golden, starring in Old Jed Prouty, was married on Jan. 20 to Katherine Kittleman, who has been for some time leading lady in his company. The ceremony was performed at the Harmony Hotel, Cohoes, N. Y., by the Rev. J. W. Phillips of the Baptist Church.

Warde and James decided to do their new play, Runnymede, in San Francisco, because they needed five new people for the cast, and they could find plenty to choose from in that city.

In view of the success that Chauncey Olcott has met with this season in The Irish Artist, that actor will continue to play the piece all next season.

The following attractions are booked at the Fifth Avenue Theatre for next season: Nat C. Goodwin, Joseph Jefferson, Fanny Davenport, William H. Crane, and James A. Herne.

Mrs. Potter and Kyrle Bellew will play a week's engagement at the Harlem Opera House the week of Feb. 18, and this will probably be their only appearance in New York. Charlotte Corday will be the bill.

The A. Q. Scammon Burglar company was recently entertained at Louisville by the Mandolin-Guitar Club of that city.

Howard and Doyle, of Chicago, have closed contract with the J. R. Bickerdike Amusement Company to manage the new Electric Park, a Summer amusement enterprise in that city.

C. L. Walters, business manager of A. Y. Pearson's She, who will sail for England on June 15 next, writes that his attraction has enjoyed a good business in Texas. It is at the St. Charles Theatre, New Orleans, this week.

During the temporary illness of Josie Sadler, of the Prince Pro Tem company, while in Montreal recently, Frankie Clark, her understudy, was called upon and acquitted herself in a very creditable manner in her part, Wild Rosy of Yucatan.

Jessie F. Stevens, who played the Irish character part in The Tornado last season, and originated the Irish part in Temptation of Money, will close with Jane soon to originate an Irish character part in a new comedy.

The theatre at Weston, West Virginia, will be rebuilt by Mr. Brinkman, who promises to have one of the best houses of amusement in that State.

The late Judge George Shea, whose death as well as that of his son is chronicled in another paragraph, was an uncle of the late Annie Pixley, of Mrs. H. McCracken, of Portland, Ore., and of Lucy Shea, of this city. He was an only brother of their father, the late Roland Shea. Lucy Shea is known in the profession as Lucy Pixley. She was seriously ill with the grip when she heard of her uncle's death, and left her bed to attend his funeral, and while there she learned of the death of his only son, her cousin.

This season's series of subscription performances at the American Academy of the Dramatic Arts will be inaugurated on Feb. 7 with Ben Jonson's The Silent Woman. This comedy, originally presented in 1616, will be performed with exact representation of the stage setting and costuming of the Elizabethan period, and will be the first production of its kind and time in America.

Edward Jakobowski, composer of Erminie, The Queen of Brilliants, and other operas, was married on Jan. 21 to Mrs. Clara Ormide Brown, in St. Thomas' Church, New York, by the Rev. Dr. John Brown, rector of that church. The bride was a widow, daughter of the Rev. Dr. Lloyd, of Buffalo, and but a few days before the ceremony had applied for a position in the chorus of The Birth of Venus, which is soon to be produced in Baltimore. Joseph Herbert and Ariel Barney witnessed the ceremony.

Mrs. Bolossy Kiralfy celebrated a birthday last Wednesday evening at her residence, 38 West Washington Square. The feature of the evening was the presentation of The Cobbler of Merida, a comic opera in three acts, written for the occasion by William W. Lowitz. It was performed by children.

Wilbur Harlan, manager for Pete Baker, has invented a pneumatic hunting suit which may be worn in the water, and which will serve as a boat, a cover from game, and other purposes. It has compartments for protecting ammunition and food, and room for the storage of game. It is also said to be valuable as a life-saving apparatus.

Hallen Mostyn has rejoined the Lillian Russell Opera company.

Manager F. F. Proctor, who is traveling abroad with his wife and daughter, was a passenger recently on the *Empress* on the way from London to Paris when that vessel had a narrow escape from foundering.

AT THE THEATRES.

Abbey's.—The Red Lamp.

Drama in four acts, by W. Outram Tristram. Produced Jan. 28.

Paul Demetrius	Beerbohm Tree
Gen. Morakoff	Edmund Maurice
Allan Villiers	Henry Neville
Prince Alexis Valerian	C. M. Hallard
Ivan Zazzulic	Nutcombe Gould
Kertch	Holman Clark
Count Bohrenheim	Herbert Ross
Turgan	F. Percival Stevens
Rheinveck	Parker Hanks
Tolstoi	Bertie Thomas
Princess Claudian Morakoff	Mrs. Tree
Olga Morakoff	Lily Hanbury
Feline	Una Cockerell
Mme Dannenberg	Emily Cross
Countess Vorcheker	Hilda Hanbury

Beerbohm Tree's welcome to America at Abbey's Theatre last evening was as hearty as the warmest English admirers of that actor possibly could have wished. It seemed to be the desire of the splendidly representative audience to give the new-comer assurance before he opened his lips that the metropolis stood ready to give his talents the full measure of appreciation.

Mr. Tree in choosing such widely separated characters as Gringoire in de Bonville's well-known play of that name and the role of the septuagenarian police agent in The Red Lamp for his debut in New York was doubtless desirous to exhibit in a striking manner the extent of his versatility. The double bill answered this purpose admirably.

The Ballad Monger is the title given to the English version of Gringoire used by Mr. Tree. It does not depart from adaptations with which we are familiar. In this charming idyl Mr. Tree revealed the poetic side of his art. He showed himself to be an intellectual and skilful player, with more finesse than force, and more mechanism than imagination. His voice is light in quality and thin in the upper notes, his enunciation is marred by a slight lisp, and certain peculiarities of pronunciation are noticeable in his speech. His eyes are expressive, his face is rather immobile, and his gestures are picturesque and graphic. On the whole, as the starveling poet he made a distinctly favorable impression, illustrating the mournful phases of the character with more truth than its humors. Lily Hanbury, a charming and beautiful young actress, played Hoyse with much sincerity. The other parts were in the hands of Messrs. Clark, Allen and Willes and Miss Ivor. At the close of the little play the house cheered Mr. Tree and sent the curtain up several times.

The Red Lamp, which followed, is a Russian nihilistic melodrama of the conventional type. It is written in a trite and amateurish fashion and is constructed clumsily. The plot deals with a conspiracy against the Czar's life in which the brother of a nihilist hating Princess is involved. To protect her brother she is obliged to give the circle warning of the intentions of the police in their regard. This finally gets her into trouble. The brother is eventually assassinated by a fellow-conspirator.

The only value that this play possesses in the present circumstance is the opportunity it furnishes Mr. Tree to essay the part of a septuagenarian agent of the secret police, which he does with an elaborate attention to detail that stamps him as a character actor of rare ability. His make-up as Demetrius was marvellous, and the impersonation was capital both in conception and execution.

Lily Hanbury showed her cleverness again in this cheaply written play, acting Olga Morakoff with admirable feeling. Mrs. Tree as the Princess played with great intensity, and made an excellent impression. Mr. Neville as an American journalist, Mr. Hallard as Alexis, and Mr. Gould as Zazzulic lent artistic quality to the cast.

The play was mounted handsomely.

Bijou.—The 20th Century Girl.

Musical Comedy in three acts. Text by Sydney Rosenfeld. Music by Ludwig Englander. Produced Jan. 28.

Mr. Michael McNamara	John T. Kelly
Nick Weddle	Sidney Drew
Judson Dinglewort	Edwin Stevens
Paul Whiffletree	Archie Crawford
Professor August Herman Karl Von Bilderbogen	Al. H. Wilson
Geoffrey	William Lavine
Shrimps	Harry Kelly
Ginger	Samuel Fisher
Percy Verance	Helen Dauvray
Molly	Minnie Landes
Rose	Edith Howe
Grace	Lillian Thurgate
Ethel	Nina Farrington
Mrs. Potts	Jennie Weathersby

The opening of the Bijou under the new régime of Lederer and Canary was not altogether a matter of congratulation, so far as the initial entertainment is concerned. The Twentieth Century Girl is not even up to date.

Helen Dauvray, who personated Percy Verance, the Girl Bachelor, in The Twentieth Century, was probably selected on account of the hit she made in The Prodigal Daughter, in the part of a young woman with masculine proclivities. She is handicapped in the role of Percy Verance, however, from the fact that the audience failed to laugh at her when she is supposed to be amusing. Another drawback is her lack of voice when she is supposed to sing.

The cast contains various other performers with stellar experience. There is John T. Kelly in an Irish role, and Al. H. Wilson as a German professor.

Edwin Stevens tried to extract humor from a grotesque make-up as a girl spinster, being arrayed in female attire down to the waist.

Minnie Landes as Molly and Edith Howe as Rose are both suitable selections for singing roles.

Jennie Weathersby makes the most of the thankless part of Mrs. Potts. Lillian Thurgate, who replaced Cissy Fitzgerald at the eleventh hour, dances with more vigor than grace, but on the whole does exceedingly well.

Sidney Drew struggled hard to give a humorous interpretation to the commonplace lines allotted to Nick Weddle, and partially succeeded.

Archie Crawford makes amends for his amateurishness as an actor, by his artistic achievements as a vocalist.

Harry Kelly assumed a different character in each act, and it is hard to tell in which he makes the most noise.

Sydney Rosenfeld must have been suffering from "that tired feeling" when he wrote the text of The Twentieth Century Girl and the audience on the opening night showed symptoms of the same complaint after the second act.

Occasionally there was a clever line, but the bulk of the dialogue is decidedly dull.

The music, however, composed by Ludwig Englander, is tuneful, and in some instances of more than ordinary merit.

The production, in regard to costuming and stage settings, is elaborate, tasteful, and effective. The chorus girls rival The Gaiety Girl contingent in their shapely figures and general good looks.

It is possible that with heroic revision The Twentieth Century Girl may be turned into a popular entertainment. Let us hope that the management will not spare the knife and spoil the box-office receipts.

Academy.—Rory of the Hill.

The production of James Connor Roach's Irish drama, Rory of the Hill, at the Academy of Music last evening, was not new so far as the play itself was concerned, as it was originally presented at the Fourteenth Street Theatre last season.

The present production is novel, however, in its elaborate spectacular features. Two hundred people and twenty horses were in evidence on the Academy's stage during the thrilling eviction scene.

Other effective scenes include the exterior of the home of the Esmonds in the first act, the Shannon's shore in the second act, a Country Lane, the Police Barracks, and The Boreen in the third act, and the old home of the Esmonds in the last act. The production was under the stage direction of Robert Fraser.

The story, in brief, shows how Squire Darley, an Irish middleman, obtained possession by fraud and treachery of the Esmond Manor from the widow of the late Squire. He is assisted in his villainous scheme by Barry Lestrange, an Irish police agent, who desires to marry Darley's daughter Grace. Rory O'Malley, the leader of the peasantry, is the accepted suitor of Grace. He is also the stanch friend and protector of Mrs. Esmond.

After numerous dramatic episodes Rory is successful in exposing the villainous squire and his accomplice. He restores the estate to its rightful owner, and, of course, is eventually married to his Irish sweetheart.

It goes without saying that Mr. Roach enacted the title role with the true Hiberman spirit. His bright lines and clever comedy work created no end of laughter, and the applause bestowed on the actor in dramatic situations was enthusiastic and unstinted.

Joseph A. Wheelock gave an excellent character sketch of Con Cregan, a madman, and Joseph A. Wilkes did telling work as Squire Darley. Nellie Braggins was a good selection for the role of Grace Darley, and her singing of various Irish ballads won hearty applause. In fact the singing and dancing of the entire company proved very enjoyable.

The cast also included Harry Hawk, Henry A. Walton, Richard Ganthony, Ben Lodge, Emmet Corrigan, T. C. Hamilton, Mrs. Charles Peters, Mrs. F. C. Roberts, May Thompson, Maude Marden, Emmet Devon, Harry Scarborough, and Louis Croxson.

The Academy was packed to the doors, and the audience was frequently demonstrative in its approval of the scenic and dramatic excellence of the production.

Koster and Bial's.—Vaudeville.

On Monday night at Koster and Bial's, the famous English mimic, Cissie Loftus, who has evidently duplicated her London success, adds new imitations to her list.

Miss Loftus is said to be studying the voices and mannerisms of Herbert Kelcey, Henry Miller, Denman Thompson, William Gillette, Mrs. Kendal, Tony Pastor, and Mrs. Annie Yeamans. Miss Loftus' striking imitations are those of Yvette Guilbert, Sarah Bernhardt, Letty Lind, and Ada Rehan.

The others on the programme this week include Paul Cinquevalli, the king of jugglers; Jules Levy, cornet virtuoso; Mons. Stainville, French character impersonator; the Brothers Rossow, lilliputian athletes; Les Four Diez's, a clever quartette of French singers and dancers; Mlle. Eugenie Petrescu, contortionist; the Rixford Brothers, comedians; and the new third series of living pictures.

Grand Opera House.—Faust.

Faust was presented to the patrons of the Grand Opera House last night by Lewis Morrison and a competent company.

Mr. Morrison of course appeared as Mephisto, and played the part to heartily please his audience. The Marguerite of Florence Roberts was a sweet and girlish performance, altogether satisfactory. Faust was essayed by Edward Elsner, a young and decidedly clever actor, with much success. Joseph Callahan's Valentine was forceful and effective. Others in the cast were Mrs. Nelson Kneass, Margaret Raven, L. J. Hall, Edward Warde, Frank Lynden, A. D. Foudray, and Lillian Armsby.

The scenery and appointments were first-class, and a good week's business seems certain.

Tony Pastor's.—Vaudeville.

Gus Williams was to have appeared at Tony Pastor's last evening, but it was announced that he would rest this week and be seen in some new specialties next Monday evening. The excellence of last evening's programme, however, more than made up for Mr. Williams' non-appearance.

Pollie Holmes, "the Irish Duchess," in her new song, "Hold Up Your Head, Patsey McGann," won favor with the audience. The others in the enjoyable bill are Musical Dale, the St. Felix Sisters, Leavitt and Nevello, J. G. Harrington, McBride and Goodrich, Prof. J. W. Hampton, with his animals, and Elmer Ransom, and the ever popular Mr. Pastor himself.

Union Square.—Vaudeville.

The continuous vaudeville performance at Keith's Union Square Theatre is given to continuous crowds. The bill includes M. and Mme. Bruet-Rivière, McAvoy and May, Smith and Campbell, Johnston, Davenport and Lorella, Richard Pitrot, and many other clever performers.

At Other Houses.

The Fatal Card, which is successful at Palmer's, will continue at that theatre until Manager Palmer finds himself compelled to produce The Heart of Maryland, or Trilby.

The Power of the Press is at the People's this week.

The Orient Express, by F. C. Burnand, and A Tragedy Rehearsal, adapted by Augustin Daly from Sheridan's The Critic, will be produced at Daly's Theatre on Thursday evening.

The Brownies still please at the Fourteenth Street.

The District Attorney entered successfully upon its second week at the American on Monday evening.

Rob Roy, at the Herald Square, is the only comic opera in town.

Down in Dixie is the bill at Niblo's this week.

Mme. Sans Gêne draws large audiences to the Broadway.

The Old Homestead is still a strong card at the Star.

Little Christopher pleases patrons of the Garden.

The Case of Rebellious Susan is running well at the Lyceum.

Sowing the Wind was given with an exceptionally strong cast at the Harlem Opera House on Monday night. J. H. Gilmour is the Mr. Brabazon, and May Hampton the Rosamund. The other members of the cast, including Thomas Whiffen, Frank Mills, S. E. Springer, Guy Standing, Minnie Bowen, and Carrie Keeler, were well placed.

A Trip to Chinatown is at the Columbus this week.

Gismonda is still attractive at the Fifth Avenue. Miss Davenport now appears in handsome new gowns.

There now seems to be no doubt that The Masqueraders will run out the season at the Empire.

The Major, one of Edward Harrigan's successes of years ago, will soon be revived at Harrigan's Theatre.

It is said that William Gillette has added jokes and witticisms enough to add eleven minutes to the performance of Too Much Johnson at the Standard. But the play was very amusing originally.

BROOKLYN THEATRES.

Park.—School for Scandal.

Julia Marlowe-Taber made her first appearance in Brooklyn since her marriage, on Monday evening, appearing in The School for Scandal. The house was well filled, in spite of the trolley difficulty, and the old comedy went with a spirit and vim that was much appreciated. Robert Taber appeared to great advantage as Joseph Surface, and the supporting company was unusually good. The bill will be changed frequently during the week, Ingomar, The Love Chase, Romeo and Juliet, and Twelfth Night being among the plays to be presented. Next week, Rose Coghlan.

Columbia.—The New Woman.

A. M. Palmer's company presented The New Woman for the first time in Brooklyn before a large audience on Monday evening. The play will no doubt attract large audiences. Annie Russell received a royal welcome and Virginia Harned was reminded that her successes when she appeared here with Sothern were not forgotten. The rest of the cast was excellent. Next week Della Fox.

Amphion.—Mrs. Langtry.

A responsive and critical audience filled the Amphion to its fullest capacity last night, when Mrs. Langtry appeared. The plays presented were A Happy Pair, an interesting first piece, and Esther Sandrez. The support was good, and was contributed by J. W. Pigott, Oscar Adye, Frank H. Fenton, W. T. Lovell, Roland Atwood, Ivan Watson, A. R. Steel, Thomas Williamson, William Topper, and Misses Ethel Hope, Beatrice Selwyn, and Florence Leclerq. After Wednesday A Wife's Peril will fill out the week. Sowing the Wind next week.

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IN OTHER CITIES.

MILWAUKEE.

The Girl I Left Behind Me had a very successful week 14-19. James E. Wilson as Lieutenant Hawksworth and Maude Harrison as Kate Kennion sustained their roles with credit. Lottie Alter is very pleasing in the juvenile part. Hoyt's A Temperance Town, two performances, 20, to good houses. Charley's Aunt was presented 21. The piece, though a most amusing farce, would have been better received if performed by a more capable co., with the exception of Arthur Larkin in the title role, whose work is of the highest order.

One of the most enjoyable performances I have witnessed at the Academy this season was given 20-23 by Wagenhals and Kemper's Young Mrs. Winthrop co. Each member of the co. seems fitted to his or her part, and the result is a smooth, intelligent interpretation of this delightful comedy. The love scene between Edith (Una Abell) and Herbert (Collin Kemper) in the fourth act, where he unconsciously tells her of his love while trying to thread her needle, is natural and charming.

James J. Corbett in Gentleman Jack filled the Bijou nightly week of 20-26. Hanlon's Fantasma 28-Feb. 2.

Fire has once more destroyed one of our theatres, for the second time in less than a year. This time the handsome Stadt Theatre, which was the home of the German drama in Milwaukee, has been reduced to a complete wreck. About noon of 16, while preparations for The Charity Ball, which was to be given there that evening, were in progress, and while trying some of the electrical apparatus, the decorations caught fire from a defective wire, and before the fire department could reach the scene, the entire stage and auditorium were a mass of flames. The house, which was formerly known as Nunnemacher's Grand Opera House, was recently purchased from the Nunnemacher Estate by Captain Fred. Pabst and remodeled. It was at one time the leading English theatre in Milwaukee. Owing to the absence of Captain Pabst in Europe, nothing definite can be said as to whether the house will be rebuilt. For the rest of this season Manager Wachsner has arranged to give one performance each week at the Academy.

Lottie Alter received many social attentions during her stay in the city with The Girl I Left Behind Me co. J. M. Handley, who is the advance representative of Young Mrs. Winthrop, and an old newspaper man, made many friends during his brief stay.

Many of the animated discussions which take place in the back part of the Bijou and which are not always participated in by patrons alone might be discontinued, and add greatly to the peace of mind of those who want to hear what is going on while the curtain is up.

Charles Salisbury sometimes displays great powers of persuasion. During the engagement of The Girl I Left Behind Me the officers of the State militia were in convention at the St. Charles Hotel one afternoon, and after their regular business session had ended he obtained permission from the Quartermaster, or some other high official, to address the convention and impress upon them what they would miss if they left town without seeing the play. This accounted for the number of militia men in the boxes Friday evening, and Mr. Salisbury is now looking for another convention.

E. T. MCDONALD.

ATLANTA.

Marie Jansen, supported by a clever co., drew well-filled houses at the Grand for three performances beginning 16. The second night Glen MacDonough's Miss Dynamite was given, and it proved to be full of dash and ginger.

Robert Downing and Eugenia Blair in repertoire did a profitable business 18 and matinee at the Grand. Mr. Armory's Polydor was exceptionally good and he was heartily received by the audience. The plays presented were Ingomar, David Garrick, French Marriage and The Gladiator respectively.

Edwin Milton Royle's Friends was given at the Grand 21, 22 and matinee to audiences of excellent size. The co. is a splendid one, and they all won praise individually.

The Edgewood Avenue Theatre is about leveled to the ground. To get the new Lyceum built in time for the opening, April 29, fast work will be required, and this Architect Frank Cox is prepared to do. He will have experienced assistants, and there is no doubt but that Henry Greenwall's new theatre will be completed by the middle of April. Lewis Morrison, I believe, is the first booked.

Marie Jansen sang Walter Grace's new song, "Sweet Love of Mine, So True." Professor Giley, of this city, arranged the orchestration.

The Baldwin-Rogers comb. at the Marietta Street Theatre did a land-office business week of 21.

Gladys Wallis, Black Patti, Marie Wainwright and Gilmore's Band are underlined at the Grand.

The New Lyceum, which succeeds the Edgewood Avenue Theatre, is to introduce a novelty. A number of loges are to be placed back of the seats on the first floor.

Signor Enrico Campobello has gone to the metropolis.

The Marietta Street Theatre is to undergo a change. The interior of the house and the front are to be made practically new. The balcony and gallery are to be remodelled so that every seat will give a good view of the stage. New scenery is to be painted by the best artists and the old done away with. As yet the name has not been definitely decided upon, but in all probability it will be "The Bijou." During the Exposition, which begins Sept. 1, the house will play first-class attractions only, after which all classes will be played and graded accordingly. Mr. Henry de Give anounces the following attractions for the near future: Nat C. Goodwin, William H. Crane, Stuart Robson, Robert Mantell, Canary's Grand English Opera co. and Lottie Collins.

ALF. FOWLER.

BALTIMORE.

At Ford's Grand Opera House James T. Powers appeared in the new and amusing play, The New Boy. He made quite a hit, and was as funny as ever. The co. is an excellent one, and houses were large. Della Fox Opera co. 28-Feb. 2.

Otis Skinner produced Clyde Fitch's play, His Grace de Grammont, at Albaugh's Lyceum Theatre, appearing in the title role. The story of the play is an interesting one, and it is told in a bright and not at all tedious manner. Mr. Skinner won unstinted praise for his artistic and earnest work, and the fidelity to history in the costuming should receive favorable recognition. Local entertainment 28-2.

At Harris' Academy of Music Donnelly and Girard in The Rainmakers repeated their success of last season. The comedy has been brightened by new material, and is full of vim and dash, and calls forth many laughs during an evening. A good co. surrounds the stars, who themselves are great favorites here. Mrs. Potter and Kyrle Bellew 28-2.

The White Squadron, a strong melodrama, entertained the patrons of the Holliday Street Theatre. This play has been seen here a number of times before, but it seems to possess qualities that render it always attractive. The co. is a fairly good one. Mr. and Mrs. Oliver Byron 28-2.

The Fay Foster Burlesque co., with Severus Schaffer, of the famous Schaffer family, as the particular star, did a good business at the Howard Auditorium. The olio bill was excellent. The May Howard co. 28-2.

At Kernan's Monumental Theatre, Gus Hill's Novelties proved attractive enough to fill the house every night. Les Pougères, who are clever French performers, gave the principal number. South Before the War 28-2.

Otis Skinner has been quite ill at the Hotel Stafford, and it has been with the utmost difficulty and personal discomfort that he has appeared at the Lyceum. His performances, however, have not in the least indicated his indisposition.

Baltimore will have a grst night on Feb. 11, when The Birth of Venus, a new musical comedy by Joseph Herbert and Edward Jakobowski, will be produced at Albaugh's Lyceum Theatre. The cast will include Cora Tanner, Grace Golden, Rose Leighton, Elsie Mueller, Mr. Herbert, Willis P. Sweatnam, E. J. Henley, Frank Deshon, R. W. Maflin, and Edgar Wentworth.

HAROLD RUTLEDGE.

OMAHA.

After an absence of several years J. K. Emmet appeared at the Boyd in Fritz in a Mad House 16, 17. Mr. Emmet has a bright and attractive personality, and makes a play quite attractive, that without him would be a failure. Business fair. The Warde-James co. in Henry IV., Richard III., had a successful engagement 18, 19, the prices, of course, being raised for the occasion. Mr. James as Falstaff was capital. Mr. Lindsley as Hotspur almost divided honors with the stars. The rest of the co. is capable, and the costumes and stage settings remarkably appropriate. Gus Heege in Yon Yonson to good business 20. Alexander Salvini and Joseph Murphy 21-26. Corinne 28-Feb. 2.

At the Empire Theatre The Derby Winner opened a four nights' engagement 20 to a good-sized audience. The piece was seen here at the old Fifteenth Street Theatre some three months ago, and liked so well that as the co. is about the same, the success of the engagement is already assured.

JOHN R. RINGWALT.

ST. PAUL.

At the Metropolitan Opera House Hallen and Hart and their co. of clever specialty artists presented Later On 17-19, drawing good houses. Frederick Hallen and Joseph Hart were very droll and amusing in their dual roles and kept the audience laughing throughout the performance. Carrie De Mar was bright and clever in the part of Pansy Weed. Mollie Fuller was fascinating as an American girl. Nina Harrington, Edith Murray and Jennie Grovini were excellent in their respective parts. Mark Murphy did good work as Bandanna Clutch. The dancing girls were a feature. The songs and dances took well. Wang was given by a strong co. of bright and clever people 20-26, opening to a large attendance, and with promise of a large week's business. The scenery, settings, appointments and brilliant costumes are effective and attractive. Albert Hart made a success as Wang. He has a splendid voice, and is a good actor. Virginia Earl is a very pleasing vocalist and was charming as Mataya, and her songs were repeatedly encored. Florence Drake was very pleasing and attractive as Marie. Marion Singer was excellent as the widow. Frank Casey always meets with noticeable favor as Pepat. The Cambodians, the French dancing girls, the bright little children in their doll song and dance, and the clever colored boys were taking features. Hoyt's A Temperance Town 27-Feb. 2

At Litt's Grand Opera House Lillian Lewis supported by William Humphrey and a capable co., presented Shakespeare's Cleopatra 20-26, opening to a packed house and an audience demonstrative in continual applause. The play was finely staged, scenery, settings and appointments gorgeous. Miss Lewis admirably sustained the role of Cleopatra both in voice and action. She evidenced a fine conception of the part and her acting was a surprise to many who have admired her efforts in other lines. Her portrayal of the death scene was especially good. Miss Lewis has introduced through the play attractive features: the ballet dancing of pretty Adele Cannis, living pictures dealing with Egyptian scenes, etc. William Humphrey's Antony was a commendable impersonation. Fanny Barry Sprague as Charmain and Nettie Bourne as Ivas were very pleasing and attractive. The co. is strong in number and give an attractive performance. James J. Corbett in Gentleman Jack 27-Feb. 2.

Doc. Freeman's A Railroad Ticket co. drew an excellent business during the past week at the Grand.

Jeanette Bageard with A Railroad Ticket co. is a bright and clever little actress. She made a favorable impression in the part of Nora Accident and has gained many friends during her visits with various cos. in St. Paul.

GEORGE H. COLGRAVE.

PROVIDENCE.

Rose Coghlan closed a good half week's engagement at the Providence Opera House 19. Diplomacy was given on Thursday and Saturday evenings, and while the performances were very good, they were not as favorably received as a year ago. Nemesis was presented Friday evening and Forget-Me-Not on Saturday afternoon. The star displayed some beautiful gowns. Pinero's comedy, The Amazons, which has won popular favor, was seen for the first time here at this house 21-26, and thoroughly enjoyed by good-sized audiences. Johnstone Bennett, Maude Odell, and Harriet Aubry, in male attire, were attractive and pleasing throughout. Beaumont Smith's impersonation of the Frenchman was artistic, and Lorimer Stoddard as the Earl provoked much laughter. The piece was finely cast, scenery admirable, and the whole thing went with a snap. "Old Hoss" Hoey in The Flams 29-30; Kellar 31-Feb. 2.

William Collier began a week's engagement at Keith's Opera House 21, presenting his new play, A Back Number, to a large audience. Mr. Collier's work has always been admired here, and the new play gives him ample opportunity to display his quaint, droll humor to the satisfaction of all. The play was splendidly acted by a competent co., and the attendance for the week large. Ward and Vokes in A Run on the Bank 28-Feb. 2.

Gus Hill's New York Stars were at the Westminster Theatre 21-26, and gave one of the best vaudeville bills of the season to large and well-pleased audiences. City Sports Burlesque co. 28-Feb. 2.

The old pantomime, Humpty Dumpty, which has not favored Providence audiences for many years, was the week's attraction at Lothrop's Opera House, and drew well. The co. included several clever people, and was headed by George L. Gregory. Peck's Bad Boy 28-Feb. 2.

Among those in town the past week I noticed W. D. Mann, ahead of The Flams; Harry R. Vickers, of Peck's Bad Boy; William Garen, business manager for Ward and Vokes; Harry Rich, manager of Griffin's Ticket-of-Leave Man; George Clark and Harry Somerville, electricians, from the Metropolitan Opera House, New York.

Imogene Comer, of Tony Pastor's co., well known here, and a sister of George W. Dover, of this city, is ill with pneumonia at Louisville, Ky.

Proprietor Thomas Trowbridge, of Lothrop's Opera House, will make his debut in this city March 4 in the leading role of The Newsboy Detective.

Proprietor George L. Gregory, of Humpty Dumpty co., on the 5th, at Scranton, Pa., engaged Lew G. Shelby as advance agent. Mr. Shelby was here with the co., and on 22 left town with the day's receipts. This was done without the consent of Mr. Gregory.

HOWARD C. RIPLEY.

DENVER.

It is not extravagant praise to say that the production of Men and Women at the Broadway week of 21-26 by Giffen and Neill's stock co. equaled that given by Mr. Frohman's co. before a Denver audience. It was a remarkably fine performance, the distribution of characters showing much discrimination and forethought. James Neill appeared as the cashier, Charles Kent the president, and John Maher the assistant cashier. Kate Blanche played Agnes Rodman and Henrietta Crosman Kate Delafield. All were excellent, and deserved the curtain calls they generously received. The minor roles were no less satisfactorily filled, George Denham's Colonel Kip being especially good. Another series of Living Pictures were given, the W. C. T. U. notwithstanding. The people like them, and have made it known by their good attendance. In the presentation of Nancy and Co. week of 28-Feb. 2, Miss Crosman has the star part, the first she has had since her return to Giffen and Neill's forces. Messrs. Bush and Henderson will retire from the partnership agreement with Messrs. Giffen and Neill at the end of two weeks, and the latter two will rent the house from the former.

A recent ruling of Judge Allen permits the assignees of the Tabor to continue the business in the old way, make contracts etc. Warde and James paid their farewell visit week of 21-26 and had good-sized audiences. A departure from the regular heavy programme was a presentation of Henry IV. Hopkins' Trans-Atlantic Specialties 29-Feb. 2.

Manager Moore, of the Curtis Street, is presenting Living Pictures, and advertises them with a band. St. Valentine's Day is the name of the farce that precedes the classics.

W. P. PRABODY.

KANSAS CITY.

The Country Circus drew fairly week of 20 at the Coates. The dramatic part of the entertainment did not amount to much but the circus part was excellent and aroused considerable applause. The best features were La Belle Tina, a pretty and remarkably clever little gymnast, Tatali, flying contortionist, the Sadi Hassin Ben Ali troupe of Arab acrobats, and trained ponies and dogs. Carrie Turner 28-Feb. 2.

Hopkins' Trans-Oceanic Specialty co. opened a strong attraction at the Grand 20-26. Smith and Fuller, Clayton and Jenkins, De Bersell, Fulgora, the Donazettas, and others were strong cards. Little Gertie Cochran, a child with a phenomenal memory, joined the co. here. The Span of Life 27-2.

A Breezy Time drew fairly at the Ninth Street Opera House 20-26. Fitz and Webster, clever entertainers, headed the co. John L. Sullivan 27-2.

The Auditorium will be open 28-2 with Hagenback's animals.

The Beethoven Club has been making splendid progress and now numbers over thirty orchestral instruments and is ably conducted by Professor John Behr. Their concert at Mason and Hamlin Hall 18 was a splendid musical treat and largely attended. Glena Wright Hollenback, soprano, as the soloist was in excellent voice.

Max O'Rell lectures at the Academy 28, and George Francis Train at Music Hall 1.

FRANK B. WILCO .

LOUISVILLE.

The Temple Theatre will be dark until 23, when Stuart Robson opens his annual engagement to assured large business. The plays to be presented are Leap Year, She Stoops to Conquer, and The Henrietta. The Whitney Opera co. in The Fencing Master 28, 29.

Aladdin, Jr., which was presented at the Auditorium 21-26, fully realized every expectation, the unanimous verdict being that it was the finest spectacle ever seen in this city. The scenery, costumes, dancing, tableaux, and the mechanical contrivances were as near perfection as possible in a production of its kind. Anna Boyd, Ada Deaves, Frankie Raymond, Irene Verona, Henry Norman, and other players acceptably filled well-fitting parts; while John J. Burke did surprisingly well as Eddie Foy's successor. The attendance was large.

Macauley's will be dark week commencing 21. The reason given is inability to secure first-class attractions to fill in the time.

The Black Patti appeared at the Grand 20 at a concert which drew a fairly good audience. A really good programme was offered. The attraction at the Grand for the week of 21-26 is The Hustler, and with John Tierney, Harry Watson, Irene Hernandez, and Mamie Mayo in the cast, the rollicking piece of nonsense received an enlivening performance. Young Mrs. Winthrop 28-Feb. 2.

At the Avenue James R. Adams is presenting an old-time pantomime under the name of A Crazy Lot. It is drawing satisfactory patronage, particularly large numbers of children. The engagement concludes 26, and will be followed by The Galley Slave.

Harry Williams' Own co. commenced a return date at the New Buckingham 21, the co. confirming the good impression made upon the former visit. Manchester's French Folly co. opens 28 for a week.

Ovide Musin gave a concert at Music Hall 21 to a well-pleased audience. Edward Scharf, pianist; Anna Louise Musin, soprano; and F. W. Elliott, tenor, contributed materially by their artistic efforts in making the concert a success.

Eli Perkins is to lecture at the Liberty Hall 24. Subject: "Philosophy of Wit and Humor."

CHARLES D. CLARKE.

JERSEY CITY.

At the Academy of Music 21-26 Daniel Sully appeared in O'Neil, Washington, D. C., to light business. Mr. Sully portrays a new character, and proves his versatility. The electrical miniature man-of-war in the second act is very good. The support is competent, especially Joseph Cussack, W. T. Rudolph, Louise Sully, Alice Irving, and Maud Sheridan. John Kernell 28-Feb. 2.

At the Bon Ton Theatre 21-26 a long bill was given by the Mexican Zamora Family, Mead and Della Wentz, Drawee, James and Thomas Dalton, Nellie Lawrence, Whitman and Davis, Frank Fisher and Nettie Crowell, Etta Albion, Frank Bell, James and Mai Braisly, Dan Regan, Sharpley and Flynn. Business good. Sheik Hadj's Bedouin Arabs are underlined for 28-2.

Daniel Sully closes his traveling season here 26, and will retire to his farm in Ulster County, N. Y. Mr. Sully has a new play but he is at present undecided whether to try it this season or revive A Corner Grocery. CudGiven goes with Mr. Sully to Ulster County.

Willie Headden, the piccolo player of the Academy of Music orchestra, who was confined to his bed for a week through illness, returned to duty 21.

Jersey City Lodge of Elks has made arrangements or a ladies' social session. It will be a novel one, as it will take place at Taylor's Hotel Feb. 5. The committee comprises Milton Roblee, John Kopp, P. T. Powers, and F. A. Coghill.

A number of the women patrons of our local theatres now take off their hats while they are witnessing the play, and it makes it very pleasing and comfortable for us men.

Peter Kenny, professionally known as Ed. Marks, of Griffin and Marks, of the vaudeville stage, has retired for the rest of the season and is in business in this city.

Julius Rodeck, who has been the snare drummer in the Academy of Music orchestra ever since that house has been a theatre, some fifteen years, has closed there.

WALTER C. SMITH.

BUFFALO.

Francis Wilson was never so funny as he was during the last week at the Star 21-26. He seemed to exert every endeavor to please and his labors were not unavailing. Lulu Glaser has abundant opportunities to display her talent and is a charming soubrette. Bostonians in Prince Ananias 28-31, followed by Aladdin Jr.

Chauncey Olcott was greeted with enthusiasm at the Academy of Music 21-26 in his new play The Irish Artist. The singing of Mr. Olcott is the principal feature and while he has improved in this particular he has also gained in dramatic action. Mr. Olcott was royally entertained while in Buffalo and augmented his host of friends. Princess Bonnie 28-Feb. 2.

George Monroe in My Aunt Bridget drew big houses at the Lyceum Theatre 21-26. The play has been considerably remodelled since it was last seen here. On the Mississippi 28-Feb. 2.

Reilly and Wood's Big Show at the New Court Street Theatre was a money-maker. The aerial chameleon ballet was the novel feature of the performance. Sam Jack's Creoles 28-Feb. 2.

At Shea's, Lew Hawkins is back again with new songs and jokes. Lillie Larkelle remains also. Fred. McClellan, Jennings and O'Brien are acquisitions of recent date, and Gilmore and Leonard.

BRET HART.

GALVESTON.

Rhéa was at the Grand 15 in Lady of Lyons and The Parisian. Attendance good.

Sam T. Jack's Burlesque co. 17 had a good house. Several specialty features proved interesting.

Nat Goodwin 18, 19 in A Gilded Fool and The Nominee did an immense business and delighted everybody. Richard Mansfield 21; Robert Mantell 23, 24; She 25. The advance sale for Mansfield is unusually large.

The recent engagement of Nat Goodwin at the Grand was in striking contrast to his last visit here, many years since at the Tremont, in the farce-comedy Hobbies. Business then was at the starvation point and the comedian swore never again to return to these shores. The warmth of his reception the other night has doubtless made him feel more kindly toward us, and we hope to see him regularly hereafter.

Minnie Dupree, of the Goodwin co., made a success second only to that of the star. The entire Goodwin co., in fact, is excellent.

Frank W. Slocum, in advance of Richard Mansfield, paid your correspondent a pleasant call last week. The next time he comes I shall be better prepared to entertain him, provided due notice is sent. Forewarned, forearmed.

C. N. RHODE.

DETROIT.

At the Lyceum the Lilliputians played a most successful engagement week of 13-19. The play presented was their latest, Humpty Dumpty Up to Date. The American Extravaganza co. in Aladdin, Jr., 28-Feb. 2.

At the Detroit Opera House 1492 to large houses week of 14-19. As a general thing the presentation was a success, although the co. was not as strong as the original one, which at present is in Chicago.

On 20 the Detroit Symphony Orchestra occupied the Detroit, giving the second concert of the season.

On 22 Felix Morris opened a five nights' engagement, presenting Behind the Scenes. There was a large audience present, and the presentation was a success. As a curtain raiser, A Game of Cards was given. In addition to the above two plays Mr. Morris presented during his engagement, The Old Musician, and The Best Man. The next engagement at this house will be E. H. Sothern.

At Campbell's Empire Ada Gray appeared in East Lynne. The Still Alarm 28-Feb. 2.

At Whitney's Grand Side Tracked is the bill for thi week. The Cross Roads of Life 28-2.

KIMBALL.

CHARLESTON.

Milton Royle's successful comedy-drama, Friends, was presented 17 at the Academy of Music, Selena Fetter and the author playing the leading roles to the entire satisfaction of a good-sized audience. Lucius Henderson, who took the part of Karjé, made a sensation by his artistic playing of the piano.

Katie Emmett in Killarney drew a fair house 18.

Marie Jansen, supported by Frederick Bond and a good all-round co., made her initial bow to a Charleston audience 19 and matinee to good Saturday night business.

Marie Wainwright in Julian Magnus' new play Daughters of Eve, is underlined for 25, 26; Robert Downing 28; Ellen Beach Yaw 30; Nat C. Goodwin 31.

Julian Magnus, manager of Marie Wainwright, was in the city last week; also A. McKee, in advance of Robert Downing.

R. M. SOLOMONS.

Telegram from Russia:

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SAN FRANCISCO.

JAN. 22.

Notwithstanding the inclement weather the Tavary Opera co. at the Baldwin have played to good business. For the next two weeks this theatre will remain closed.

Herrmann at the California opened to a very large business last night. It is at least four years since he has visited this city, and during that time he certainly has strengthened his repertoire of startling feats and illusions. His engagement is limited to two weeks.

Lalla Rookh was to be withdrawn from the Tivoli, but owing to good business it will be continued another week, making a stay of five weeks. His Majesty next.

Edgar Selden revealed some of the Scandal of High Life at Morosco's Grand last night to a very fair house, and with the assistance of the good support was very acceptable. Mr. Selden is demonstrating that he is not only a versatile author-actor, but an accomplished singer as well.

Last night Cad the Tomboy was revived at Stockwell's to but fair business.

U and I, as played by George P. Murphy and James Post at the Alcazar, is funny, and created a flow of laughter from the rise of the curtain to the fall. The co. is only fair.

Dorothy Denning and the Boardmans, a character sketch team, were the only newcomers at the Orpheum, and they were duly recognized by the patrons.

The Grove Street Theatre, will, it is rumored again change hands in the near future.

William Greer Harrison's new play, Runnymede, will be presented for the first time by Frederick Warde during his engagement at the Baldwin.

Manager Walter, of the Orpheum, has purchased the interests of Mr. Meyer, of the Wigwam, and intends opening a variety circuit from New York to San Francisco including Chicago, Denver, Omaha, Kansas City, and Los Angeles.

H. P. TAYLOR, JR.

NEW ORLEANS.

Sol Smith Russell in A Poor Relation, The Heir-at-Law, and Peaceful Valley did a fine business at the Academy of Music week of 20-26. Marie Jansen in Miss Dynamite and Delmonico's at Six 27-Feb 2; Lottie Collins 3-9.

At the Grand Opera House 20-26, Nat C. Goodwin played to large audiences in A Gilded Fool, In Mizzoura, David Garrick, Lend Me Five Shillings, Grimgoire. Robert Mantell 27-Feb. 2; Shore Acres 3-9.

The Prodigal Father was the attraction at the St. Charles Theatre 21-26. A. Y. Pearson's She 27-Feb. 2; Liliputians 3-9.

The French Opera co. continues its performances at the French Opera House.

Ovide Musin will soon appear at the Grand Opera House.

Harry St. George and Ross Gilfillan, society entertainers, late of German Reed's, London, England, have permanently located here.

Ex-Governor Bob Taylor, of Tennessee, raconteur and lecturer, will give an entertainment here on 28.

Herman Strelitz, representing the famous Liliputians, is in the city.

Harry E. Sanford, ahead of Robert Mantell, and W. T. Wallers, representing She, are in the city.

A corps de ballet, sixteen in number, headed by Mlle. Paris, arrived here 22 to play the remainder of the season at the French Opera House.

LAMAR C. QUINTERO.

INDIANAPOLIS.

At the Grand Opera House Charley's Aunt opened to immense business 11, and kept the audience in an uproar of laughter from beginning to end. The co. as a whole is fairly adequate. Mr. Searle in the title role easily carried off the honors. Curtain calls were frequent, and the play is considered one of the funniest ever seen here. Jane 28-30.

Aladdin, Jr., is at English's Opera House 24-26; large advance sale.

Della Fox closed a successful engagement at the Grand 19.

At the Park Theatre Charles A. Loder opened with a new comedy, On the Go to good business 21. The co. included Banks Winter, Ruby Lynton, McCoy Sisters, and others. Temptation of Money 24-26; Lost in New York 28-30; Robert Monroe 31-Feb. 2.

Victor's Vaudevilles opened to two good houses at the Empire Theatre 21 and gave an average variety performance. The Three Girdelles and Coleman and Mexis are prominent cards in this aggregation. Empire Specialty co. 28-Feb. 2.

C. A. RICKER.

MINNEAPOLIS.

At the Grand Opera House, Emily Rancker and a well-balanced co. presented Our Flat to fair business 17-19, and made a very favorable impression. A Temperance Town 21 to a good-sized audience. The performance had a special interest for local theatregoers from the fact that Anna Robinson, a Minneapolis girl, appeared as Ruth. She was very cordially received. Wang 28-Feb. 2.

At the Bijou Opera House, A Railroad Ticket was given 20 to two large audiences, matinee and evening, and made a decided hit. The co. is made up of clever people. Lillian Lewis in Cleopatra 27-Feb. 2.

Metropolitan Opera House dark week of 21-26.

R. J. Barton, late leader of the People's Orchestra, is at the Eastman Hotel, Hot Springs, Ark., for the Winter. Mr. Barton has charge of the hotel orchestra.

F. C. CAMPBELL.

SAN ANTONIO.

Sam Jack's Bullfighters appeared at the Grand Opera House 14 to light business. Rhéa 16, 17 to fair business. She 18; very good though topheavy house. Robert Mantell 19, 20 in Corsican Brothers to good business. Richard Mansfield 23; Tavary Opera co. 29-Feb. 2.

J. P. Curran continues in repertoire at the People's Theatre. Last week he gave Lucretia Borgia.

WILLARD L. SIMPSON.

NOTES FROM ABROAD.

Edmund Kean, tragedian, a play in five acts, adapted from the French of Alexandre Dumas, by T. Edgar Pemberton, has just been produced at West Hartlepool, England.

Leon Hennique, the French dramatic author; Alfred Bruneau, the composer, and Edouard Mangin, conductor of the Paris Opéra, have been made Knights of the Legion of Honor.

Suzanne Adams, an American soprano, made her debut at the Paris Opera House on Jan. 9 as Juliette and made a most favorable impression.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Baldwin-Melville co. will remain another week. They presented their regular repertoire of plays to good business 17-22. Good audiences greeted Sissieretta Jones, the Black Patti, 23. Mabel Paige 28-Feb. 2.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Large and fashionable audiences greeted regular repertoire of plays during the week 17-19, presenting for the first time here Gilbert and Sullivan's latest success, The Gondoliers, to S. R. O. 18. Hoyt's Bunch of Keys to a good house 22. Marie Jansen 24.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): House dark 14-19.

ANNISTON.—NOBLE STREET THEATRE (L. M. Burns, manager): Gladys Wallis 23; good advance sale.

MOBILE.—THEATRE (J. Tannenbaum, manager): Marie Wainwright 14, 15; business medium. Ellen Beach Yaw 16; S. R. O. The Prodigal Father 19; fair audience. Bunch of Keys 24; very good business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Ellen Beach Yaw 15; largest house ever attended a concert here, and very much pleased. The Devil's Auction 17; big business. Black Patti 22; Friends 23; Gladys Wallis 24.

DECATUR.—ECHOL'S OPERA HOUSE (W. W. Wallace, manager): Swedish Quartette 8; small but thoroughly delighted audience. Susan P. Anthony will lecture for the benefit of the Woman's Suffrage Club of New Decatur 28. Culhane's Minstrels 26; Pete Baker in Chris and Lena Feb. 8.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): The Fencing Master 14; good business. Alabama 15; light house. Pauline Hall in Dorcas 17, 18; excellent business; good co. Sam T. Jack's Extravaganza co. in The Bull Fighter 21; ex-Governor Bob Taylor in lecture 22.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; G. B. Nichols, manager): Sol Smith Russell in The Heir-at-Law 11; immense business. Sam T. Jack's Extravaganza co. 22; good advance sale. Mansfield's Dr. Jekyll and Mr. Hyde 28; Rhéa 29. Peck's Bad Boy 31; Pete Baker in Chris and Lena Feb. 2; Black Patti 6.

HELENA.—GRAND OPERA HOUSE (Ehrman and Newman, managers): Ezra Kendall 23; Rhéa 30.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Ex-Governor "Bob" Taylor was billed for a lecture 12, but missed his train and failed to appear. Alabama to a small house 14, owing to bad weather. Dorothy Morton in The Fencing Master to a large house 16.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Sol Smith Russell in A Poor Relation 15 brought out the S. R. O. sign for the first time this season. Alabama 16; fair business. Pauline Hall, ably supported, drew a good house 19. Sam T. Jack's Extravaganza co. 23, 24.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): Haverly's Minstrels 11, 12; good houses. Sadie Martinot and Max Figman in The Passport 14-16 to fashionable audiences. Lottie Collins' Troubadours 21-23 and matinee.——PEOPLE'S THEATRE (W. E. Wilkins, manager): The new stock co. in Myrtle Grove 14-19. Lucille La Verne made a hit as Valeria. H. Dellametta is leading man. The Moonshiners 21-26.——ORIENTAL THEATRE (Sam K. Mott, manager): Living Pictures and Vaudeville 14-19. Marian Nolan, the California Venus, posed in the pictures. Professor Martin and dogs; Leoni, the Cotton Children, and Stanley and Alvin in vaudeville.——ITEM: Al. Hawthorn, Will. Holbrook, W. H. Kincross, who are with Haverly's, are all Oakland boys, and they made a great hit in their home town.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Haverly's Minstrels 17-19; good houses. Tavary Grand English Opera co. 21-26.——ORPHEUM THEATRE (Gustave Walter, manager): A strong vaudeville bill was well patronized during the week. Lydia Yeamans Titus 21-26.——BURBANK THEATRE (F. A. Cooper, manager): Jeffreys Lewis in Forget Me Not drew good houses despite the weather week ending 19.——ITEMS: Fitzgerald Murphy has severed his connection with the Orpeum and gone eastward as advance agent for Sadie Martinot.—Colonel J. H. Haverly starts eastward at the conclusion of his engagement here.

STOCKTON.—AVON THEATRE (James J. Lent, manager): The Stuttz Dramatic co. to good houses two weeks ending 12. A Turkish Bath, with clever Marie Heath and fair support, to S. R. O. 14, 15. Professor Tyndall, the mind reader, filled the rest of the week. The management have engaged Frank Readick and a good stock co. for a few weeks' engagement. The first presentation will be The Outcast, a comedy-drama.——ITEM: The Yosemite remains dark, and no attractions are booked this month at the Pioneer Hall or Pavilion.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): House dark week ending 12.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Dark 14-19. The Mountain Pink, by home talent, 24.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Herrmann 16; S. R. O.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Mr. and Mrs. Herrmann to S. R. O. 15. Many novelties and a fine entertainment. Blind Tom 18; good house.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Standing room could scarcely be had at Herrmann's entertainment 14. This was the largest house of the season and all were pleased with the many features presented.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Prodigal Daughter 21-23 was produced with elaborate scenery to good business. The horses that are introduced in the racing scenes refused to enter the house through the stage door, so the audience were treated to an equine parade from a side parquette entrance. Empire Stars 24, 25; John Kernell 25, 26.——UNITY HALL: Alexander Black, the Brooklyn journalist, introduced Miss Jerry to a large and fashionable audience 21. The entertainment was novel, interesting and highly pleasing. The author tells his story, which is original in plot, full of pathos, with a generous sprinkling of humor. He is assisted by a series of excellent photographs of the characters and scenes which follow the threads of the play closely, being rapidly produced on a large canvas. The audience was delighted and generously applauded him at the close.——ITEMS: The Hartford Press Club were tendered an elaborate reception 19 by Hon. John Addison Porter at his mansion on Collins Street. One of the features was the unique music rendered by an amateur orchestra under the baton of Dramatic Editor Graham, of the *Courant*.—Frank McKee, in the interest of Charles Hoyt of the Madison Square Theatre, is in correspondence with a local capitalist relative to Mr. Hoyt's assuming the management of a proposed new theatre. If satisfactory arrangements can be made and a suitable location secured, the remaining requirements will be forthcoming.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): William Barry in The Rising Generation 15; good house and general satisfaction. Kellar's return date 30; Fanny Rice Feb. 1; A Trip to Chinatown 2.——AUDITORIUM (Jennings and Rowland, managers): McFadden's Elopement was John Kernell's vehicle for presenting jokes of various ages 16, and as a whole the entertainment was clever. The Empire City Vaudeville Stars were scarcely as good as their name indicated, but they carried the cleverest male quartette seen here this season. Mackie's Side Show did good business 18, 19. The Wilbur Opera co. gave Black Hussar 21, Fra Diavolo 22, and Boccaccio 23; all to big audiences. Since presenting the living pictures the chorus has been cut one half. The pictures are splendidly mounted and a great success. Bohemian Girl, Indiana, and Falka complete the week. Stowaway 28; Harry Lacy 29-31; Katie Emmet Feb. 1 2.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): William Barry in The Rising Generation drew goodly numbers 17 and gave satisfaction. Lillian Russell Opera co. in The Grand Duchess had a full house 19. The co. was a good one and presented the opera in a capable manner. John L. Stoddard, lecture, 22; The Prodigal Daughter 26.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The South Before the War did a tremendous business 17-19, giving two extra matinees. Flynn and Sheridan's City Sports co. opened to a large house 21. Cotton King 24-26.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): The Empire City Stars, under the management of Robert Morris, gave the best vaudeville performance seen here for a long time 18. Ada Muller made a decided hit with her dancing.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): The Empire City Stars 19; fair house. The Power of Gold 23; large house.

STAMFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Charley's Aunt 19; S. R. O. The Power of Gold to a good house 22. The Stowaway Feb. 2.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Robert Morris' Empire City Stars 22; small but well-pleased audience. They will play a return date 28.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Dark 21-26.——OPERA HOUSE (Alf. T. Wilton, manager): Dark 21-26.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Fanny Rice 17; well-filled house. John Kernell in McFadden's Elopement 23; good business. Tornado 28; The Stowaway 31.

SOUTH NORWALK.—HOYT'S OPERA HOUSE: Dark 21-26.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Lovejoy's Comic Opera co. in the Indian opera of Matonca to a poor house 23. Power of Gold 26; The Tornado 30; The White Crook 31; Joseph Haworth in Rosedale Feb. 7.

WATERBURY.—JACQUES OPERA HOUSE: James B. Mackie presented The Side Show 17 to a large and delighted audience. The specialties introduced were heartily applauded. A local military co. produced The Frogs of Windham, a comic opera, under the direction of Burton E. Leavitt 21-23. It was quite a success and was witnessed by large audiences.——PARLOR OPERA HOUSE (H. C. Rich, manager): Vaudeville to good business.

DANBURY.—OPERA HOUSE: Tornado Feb. 2: A Trip to Chinatown 5; Old Kentucky 11.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Fanny Rice in Nancy 18; good-sized house. Miss Rice was bright and pretty as usual and the co. fair. The Stowaway 29.——BREED OPERA HOUSE (A. H. Harris, manager): "Judge" Green gave a funny monologue entertainment 23; large audience.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Mrs. Potter and Kyrle Bellew 19; good business. Special Delivery 24; The Side Show 25; Texas Steer 26; The Rainmakers 28; George Thatcher and Carroll Johnson 31.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager) Marie Wainwright in Daughters of Eve 15; poor business. Ellen Beach Yaw with Yaw Concert co. 18; packed house; well-pleased audience; specialties good. Jules Grau's Opera co. 21-26.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): A good house greeted Katie Emmett in Killarney 16. Scenic effects good. Prodigal Father 17 drew a large and well-pleased audience. Marie Wainwright in Daughters of Eve 17, 18, including matinee to large business. Marie Jansen 22; Robert Downing 23.

TAMPA.—CASINO (W. D. Lewis, manager): Carrie Lamont Comedy co. 13-18; fair business. Coup's dog and horse show 21; good house.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Gorton's Minstrels 16; good and well-pleased audience. Carrie Lamont, matinee, 19, in Muggs' Landing; evening, Our Angel; good houses. W. C. Coup's horses and dogs 31-Feb. 2; Al. G. Field's Minstrels 7.——ITEMS: Maud Atkinson and her husband, R. J. Johnson, whose co. disbanded some weeks ago in Brunswick, Ga., is spending the Winter here. They, assisted by local talent, will present Woman Against Woman 21, for the benefit of the Ocala Public Library.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): The W. C. Coup Equescurriculum, with Prof. Buckley's educated horses and dogs; Jean Weltzman, tight-rope walker; the Martinee Family in aerial acts; Achille Phillion, spiral walker, week of 7-12, to good business. The largest matinee on record in this city was played at this house 12, viz.: $150. There was by actual count 1,080 persons at the matinee.——ODD FELLOWS OPERA HOUSE (Julius Otto, manager): The Carrie Lamont co. opened for a week's engagement 7 in repertoire to good business.——ITEMS: Manager Otto has gone on a short trip through the State. The improvements at San Carlos Opera House are rapidly progressing.

LEESBURG.—MATE'S OPERA HOUSE (G. C. Warner, manager): Gorton's New Orleans Minstrels 17; good house. Dewey Heywood's Concert 25.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Devil's Auction to a fine house 16. Robert Downing in The Gladiator 17; good business.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Culhane's Minstrels 14; small audience. Robert Downing in The Gladiator 22.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Friends 15; excellent co. to fair business. Marie Jansen in Delmonico's at Six 18; crowded house. Katie Emmett 19, matinee and night; business good.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (Frank A. Dunn, manager): Eli Perkins lectured on "The Philosophy of Wit and Humor" 15 to a small but well-entertained audience. Marie Wainwright 21 in Daughters of Eve to a large and brilliant audience. Al. G. Field's Minstrels Feb. 13.——ITEM: The fine house which greeted Miss Wainwright and will greet Robert Downing 24 demonstrates that good companies are sure to reap large returns when they stop here. But mediocre cos. should give this town a wide berth.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Katie Emmett in a scenic production of Killarney to fair business 17. Friends 18, 19; good co. and deserving of better business. Marie Jansen in Delmonico's at Six 21. Savannah is unfortunate, in that the star is never seen at her best here, as Miss Jansen was suffering from a cold. Business fair. Miss Wainwright, supported by Nathaniel Hartwig and good co., to paying business, notwithstanding local election as a counter attraction 22, 23. The Daughters of Eve. An Unequal Match, and Camille were presented. Nat Goodwin 30; Sol Smith Russell Feb. 1; William H. Crane 2.

ATHENS.—NEW OPERA HOUSE (Joseph Bottow, manager): The house was dark 14-19. Baldwin-Rogers Comedy co. open on 23 for four nights. Gladys Wallis 29.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Stevenson's Wang to a large and enthusiastic audience 15. Virginia Earl and Albert Hart shared the honors. Robert Hilliard in The Nominee drew a fair house 17. Sandow's Trocadero Vaudevilles was a record-breaker 18. The S. R. O. sign was out in the afternoon. The management was compelled to turn hundreds away.——GOSSIP: John Newman, of the Wang co., spent 15 the guest of his mother. He is an old Peorian.—Sandow was the recipient of a handsome floral offering during his performance 18, the gift of the local Turnverein.—Eddie Sloan, of the Wang co., while in the city, was the guest of his uncle, John Mulick.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Ivea Male Choir concert, Locals, 17; fair business.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Young Mrs. Winthrop 15; good business. Charles Dixon 23; Von Yonson 26; Barlow Brothers' Minstrels 28; Roland Reed 30; Jane Feb. 1; Murphy and Canfield 4.

AURORA.—OPERA HOUSE: Wang 17; fair house. Charley's Aunt pleased a large house 19.——ITEM: D. W. Godard handed in his resignation as manager to the directors on 18. The house will be managed by J. H. Plain, the treasurer, assisted by Born Marvin.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Barlow Brothers' Minstrel performance drew a good house 15. Egypta, by local talent, 16, 17; packed houses. Mr. Hilliard as The Nominee pleased a fair-sized audience 19. Spider and Fly 22; Lost in New York 23; Jane 24; Men and Women 29.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): The Derby Winner 16; good business. The Fête of St. Christopher was given by the King's Daughters 21. Barlow Brothers' Minstrels 23.

ALTON.—TEMPLE THEATRE (W. M. Savage, manager): A Green Goods Man 14; light house. Old Glory 19; good business. Lost in New York 21; fair house. Alexander Salvini 26 in Ruy Blas; advance sale very large.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Young Mrs. Winthrop 16; good house. Finnigan's Ball 22; crowded house. Von Yonson 25; Pawn Ticket 210, 31.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): A Breezy Time 15; A Green Goods Man 17; both to fair audiences. B. Fitzsimmon's Specialty co 18; small business. Spider and Fly 19; topheavy house. Alexander Salvini 25.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Barlow Brothers' Minstrels 17; fair house. A Green Goods Man 19; good business. Spider and Fly 21; good house; audience not generally well pleased.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Robert Hilliard in The Nominee 15; good business. Wang 16; big business. Pinafore (local) 18, 19; poor business. Ten Nights in a Bar-Room 21 canceled. Barlow Brothers' Minstrels 22; Milton Nobles 24; Jane 28; Country Circus 31; Two Sisters Feb. 2; Charley's Aunt 7.

PONTIAC.—FOLKS' OPERA HOUSE (Richard Folks, manager): House dark 14-19. Jane 26.

CARBONDALE.—OPERA HOUSE (R. Lynn Minton, lessee): Noss Jollity co. in The Kodak 21; fair business. Walker Whiteside in Merchant of Venice 26; large advance sale. Ezra Kendall in A Pair of Kids 31; return date.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Finnigan's Ball 21; good house; fine performance; specialties very good. Jane 31.——ITEMS: Frank Latona, Annie Whitney, and Nichols Lester joined the co. here.—Lena Bruce will leave the co. 26 at Muncie, Ind., and will return home.

ELGIN.—DUBOIS OPERA HOUSE (Fred. W. Jencks, manager): Charley's Aunt 18; crowded house; fairly good performance.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Robert Hilliard in The Nominee, supported by a co. of artists, delighted a large audience 18. The Fencing Master Feb. 4; A Railroad Ticket 11; True Blue (home talent) 13-15.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Frohman's co. in The Nominee 16; large audience.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): House dark 21-26.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Charley's Aunt pleased a good house 15. Wang drew a good house 18. Virginia Earl and Albert Hart received a warm welcome from the well-pleased audience. Young Mrs. Winthrop changed their date to 26. Barlow Brothers' Minstrels Feb. 3; Woodward's Theatre co. 4; Henry Watterson, lecture, 13; The Girl I Left Behind Me 19.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Young Mrs. Winthrop 17; good house; general satisfaction. The Derby Winner 26.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): The Streets of New York, by local talent, 18, 19; fair business. Cleveland's Minstrels underlined.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Field's Merry Makers 14-19; packed houses.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Mougk, manager): Robert Fitzsimmons and his Specialty co. appeared before a crowded house 15. The usual variety performance was given, and the prize-fighter gave an exhibition at bag punching, being, of course, the chief attraction. Bronson Howard's charming comedy, Young Mrs. Winthrop, was presented in an excellent manner to a fair-sized audience 18. It was spoken of as one of the best performances ever given in Freeport. The entire co. is very good.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Sandow Trocadero Vaudevilles gave an excellent performance 19 to a full house. The Bloomington Keystone Club, local amateur minstrels, proved a society event and played to the capacity of the house 22.——ITEM: Sandow was tendered a reception after his performance here by the Sandow Athletic Club at their club rooms.

INDIANA.

EVANSVILLE.—GRAND (King Cobbs, manager): Thomas Q. Seabrooke in The Grand Vizier 15; S. R. O. Charley's Aunt 17; good house. Powell delighted a fair house 21. Walker Whiteside in Hamlet 23; Lost in New York 25; In Old Kentucky 28; Clay Clement 30.——PEOPLE'S (T. J. Groves, manager): McNulty's Visit 20; crowded house. Pete Baker in New Chris and Lena 27.——ITEMS: Ollie Coolidge, of Princeton, Ind., made her first appearance on the stage in McNulty's Visit at Evansville. She sings remarkably well. Her mother is quite a noted contralto, and Miss Ollie inherits her mother's sweet voice.—W. J. Holmes, of McNulty's Visit, had his hand painfully but not seriously injured by being struck by the wad from a pistol. He continued his part, and nobody knew of the mishap.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): The Holden Comedy co. 19-26 in repertoire to large and well-pleased houses.

MUNCIE.—WYSOR'S OPERA HOUSE (H. R. Wysor, manager): Clark's Ben Hur 15-17; crowded houses.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): A large audience was delighted with Charles A. Loder's new play, On the Go, 17. The Spooner Comedy co. opened a week's engagement 21 to S. R. O. A Cork Man Feb. 2; Jane 7.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Jules Walters in Side Tracked seemed to please a fair house 17. Charles A. Loder in his new comedy, On the Go, to a large and appreciative audience 19. The singing of Banks Winter, Ethel Lynton and Maurice Whish was very well received.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Black Crook 18; good business. Finnigan's Ball 24; Limited Mail 26; Charley's Aunt 30; 8 Bells 31.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Walker Whiteside 19; packed house.——ITEMS: The Aftermath, a club composed of a number of society women of this city, tendered Mr. Whiteside a reception at the Columbian Theatre in the afternoon, from 3 to 4 o'clock, at which 700 invited guests attended. Each woman was presented with a beautiful souvenir. Mr. Whiteside delivered a lecture on "Shakespeare," which was warmly received. After the reception Mr. Whiteside, the members of the Aftermath, and Manager Fowler and wife were the guests of Mr. J. H. Paris and wife.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Limited Mail 23; Pete Baker 26; Young Mrs. Winthrop Feb. 4; A Cork Man 9.——ITEMS: This has been the most prosperous season in the history of this theatre. Manager Cline has been untiring in his efforts to please our people, and is now enjoying a very liberal patronage, as his box office receipts will show. The ordinance passed by our city council prohibiting the billing of Louisville theatres here has very materially helped the business of this house.—W. J. Chappelle of the Limited Mail and Sam McCutcheon of Pete Baker co. are here looking after their respective attractions.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Charles A. Loder and a good co. in On the Go pleased a good house 18. James J. Corbett 19 to a large house. Robert Hilliard in The Nominee 22; good advance sale. James A. Herne in Shore Acres 26; Gorman Brothers in Gilhoolys Abroad 28.——ITEM: Manager Patterson will open his house at Peru, Ind., 23 with The Nominee by Frohman's co.

COLUMBUS.—CRUMP'S THEATRE: Side Tracked to a large audience 9. The house was dark all last week on account of The Dazzler cancelling its date here 18. Limited Mail 24; Charley's Aunt 29; A Cork Man Feb. 8; The New Dominion 13.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Colonel Handy's lecture on "Patrick Henry" was well received by a large audience 15. Uncle Hiram 18; poor business. Temptation of Money 22; fair business. Lost in New York 31.

ANDERSON.—NEW CASINO THEATRE (Miller and Miller, managers): This house opened 21 with a good variety entertainment to S. R. O.——ITEMS: Plans for J. F. Wild's Theatre have been accepted from Yost and Packard of Columbus, Ohio. The theatre will be after the style of the High Street Theatre, of Columbus, only it will be six feet wider. The building will be three stories high and 72x144 feet. The workmen have begun the tearing down of old buildings to give way for the new Terhune Theatre. This building will be 144x144, three stories high, with a seating capacity of 1,000.

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ALEXANDRIA.—OPERA HOUSE (W. A. Hughes, lessee; E. O. Clinton, business manager): Alimony 8; Side Tracked 16; good performances and fair business. Wilbur Entertainment 17; performance unsatisfactory; attendance good. Labadie-Rowell co. 21; Damon and Pythias 22; Ingomar 23; New York by Gaslight 26.——ITEM: E. O. Clinton has retired as lessee of the Opera House, the lease being assigned to W. A. Hughes. Mr. Clinton remains in the capacity of business manager.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Spooner Comedy co. 14-16; fair business. Thomas Q. Seabrooke presented The Grand Vizier 18 to a good audience. Two Sisters 19; fair business.

MADISON.—GRAND OPERA HOUSE (F. E. De Losta, manager): House dark since Christmas. Robinson Opera co. 21-26 to delighted audiences and S. R. O. Charley's Aunt 28.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): The Lyceum Dramatic co. closed a week of fair business 19. The Mascot Cooking Club (local) gave A Box of Monkeys with a curtain raiser to a packed house 21, charity benefit. Miss Alice Jordan and Claude McMahon were very clever. The performance was under direction of Will T. Mahan. Walker Whiteside 22, return date; big advance sale. Lost in New York 24. Clay Clement in the New Dominion 29.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Walker Whiteside in The Fool's Revenge 21; large and fashionable audience. Limited Mail 25.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Thomas Q. Seabrooke in The Grand Vizier 12; good business. Robert Hilliard in The Nominee 21; large and well-pleased audience. Peter Baker 23; A Jolly Good Fellow 25.——PERSONAL: Elmer Grandin and his wife, Eva Mountford, are spending three weeks here, the guests of Mrs. Grandin's cousin, Judge Frank B. Everett.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Old Glory 17; fair house. Charley's Aunt amused a good house 19. McNulty's Visit 21; medium business.

DUNKIRK.—TODD'S OPERA HOUSE (Murray Waitman, manager): Oscar Sisson in The Colonel to a small but well-pleased audience 8. The same co. will play a return date early this Spring. Mr. Penie late of Uncle Hiram co., assisted by local talent, gave a performance of Dr. Jekyll and Mr. Hyde, for the benefit of the Volunteer Fire Department, to the capacity of the house 19, 20.

PERU.—OPERA HOUSE: Dark 14-19.

RICHMOND.—PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): The Black Crook 19; large business. Alba Heywood in Edgewood Folks 21; good house. McNulty's Visit 22; fair business. The Gilhooley's Abroad 25.——GRAND OPERA HOUSE (Frank M. Gibeny, manager): Clay Clement 24.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Holden Comedy co. 14-19; fair business. Sadie Hasson in A Kentucky Girl Feb. 5; home talent 7; Ezra Kendall in A Pair of Kids 8.

COLUMBIA CITY.—LINVILL'S OPERA HOUSE (F. E. Miner, manager): Our Uncle Dudley pleased a good house, 17.——ITEM: F. E. Miner has taken the management of this house, and it is now in good running order, the first time for three years.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Charley's Aunt, interpreted by a capable and well-balanced co., filled the house 18. Cosgrove and Grant's Dazzler co. 21; fair business. The co. is an excellent one throughout, and a better pleased audience has not left the theatre this Winter. Cleveland's Minstrels pleased a fair house 22.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Walker Whiteside in Richelieu 18; excellent performance to good business. Temptation of Money 23; unsatisfactory performance to fair business. Labadie-Rowell co. in Faust 30; Rip Van Winkle Feb. 8; Fabio Romani 23.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Country Circus to good business 16, 17. Milton Nobles in For Revenue Only gave a good performance to fair business 18. Colonel Robert G. Ingersoll's lecture on "The Bible" packed the house 19. The Span of Life to good business 21, 22. Von Yonson 24; Corinne 25; Joseph Murphy 28; Charley's Aunt 30; The Girl I Left Behind Me 31.——GRAND OPERA HOUSE (William Foster, manager): The Derby Winner gave a good performance to good business 18, 19. A Green Goods Man 24; May Vokes 28-Feb. 2.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Warde and James in Henry IV 15; Sandow Trocadero Vaudevilles 16; and Ingersoll's lecture on "The Bible" 17; all drew packed houses. Murray and Mack in Finnigan's Ball 19; good business. A Green Goods Man 21 was handicapped by the stormiest night of the season. There is a big advance sale for Corinne 23; Charley's Aunt 29.——ITEMS: One of the Jordans, with Sandow, was badly injured by an accident during their trapeze act in Dubuque, and as a consequence their regular act could not be given here, only one of the party appearing.—The croakers about hard times should have seen Greene's packed to suffocation three consecutive nights last week.—Warde and James' revival of Henry IV. is proving a very popular card.—Your correspondent acknowledges a very pleasant call from Charles Nicodemus, THE MIRROR correspondent at Fremont, Neb.—The new orchestra at Greene's, under the direction of Professor Schmidt, is acknowledged to be one of the best in the West.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Sandow Trocadero Vaudevilles 15; tremendous business. Colonel Ingersoll 16; small audience. Carrie Turner and an admirable co. in The Crust of Society 18, 19; regretful receipts. Wang 6; Girl I Left Behind Me 7; Charley's Aunt 9; Jane Coombs 14.——BIJOU THEATRE (Al. O. Trudell, manager): Variety performances to fair business.——ITEMS: A Summer Blizzard closed season 19.—Irving W. Kelly, ahead of The County Fair, was a caller 18.—Carrie Turner's co. is busy rehearsing a new play. The new piece will be called Under Compulsion.—A. D. McLean, advance agent of Ship of State, was here 16.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): Derby Winner 15; fair house. Reid, Waterman and Banks in readings 16; moderate house. Sandow 17; S. R. O. Colonel Ingersoll 18; large audience. A Green Goods Man 20; good house. Corinne 22; immense business. Two Sisters 29; Country Circus 30.——GRAND OPERA HOUSE (C. W. Riley, manager): Robert Fitzsimmons 16; packed house. Finnigan's Ball 20, return date, to a large audience. The Girl I Left Behind Me and Black Crook underlined.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Spider and Fly 17; large business; fair performance. A Green Goods Man 19 house fairly well filled; performance mediocre. Pau

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Max Miller, Frank Dayton, Porter J. White, Louis B. Hall, V. Minnelli, W. Eldridge, Olga Varna, Viola Arthur, Miss Genell, Jessa Hatchet, Jennie Eldridge, its big corps of buck and wing dancers, its grand scenery, its seven great race horses headed by Freeland, the grandest race horse in all the land, has been endorsed by the press of Chicago, Cincinnati and the entire West as the greatest novelty and success of this years Theatrical Season. WE HAVE THESE WEEKS OPEN in the East for week stands only: February 25, March 4, April 1. Eastern season opens at the Columbus Theater, New York, Feb. 4. Address all communications,

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Dresser in the title role does some creditable work, but it isn't sufficient to produce the traditional silk purse. Carrie Turner in The Crust of Society delighted a large audience 22. The Mrs. Eastlake Chapel of Miss Turner was as artistic a performance as was ever seen here. The cast throughout was an exceptionally strong one, and the work of Edgar L. Davenport, Eugene St. Ormonde, and Joseph E. Whiting worthy of the highest praise. The Country Circus billed for 29 is assured an overflowing house as Manager Chamberlain has arranged excursions from several near-by towns for that occasion. Joseph Murphy 30.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Ship of State 19; large house; everybody pleased. Charity Ball 25.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Bob Fitzsimmons 17; big house; A Green Goods Man 18; fair business.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Milton and Dollie Nobles in their popular play From Sire to Son 16 to light business. Yon Yonson has good prospects for 21. Hans Albert, violinist, 22; Firemen's annual social 23; Lyon's Comedy co. 28-Feb. 2.——ITEM: Genial Owen Ferree, in advance of Yon Yonson, was in the city 14.

CARROLL.—DREESE OPERA HOUSE (B. Dreese, manager): Roberts-Martin co. in Faust 15; excellent performance to good business.——GERMANIA OPERA HOUSE (U. Albertson, manager): Warner Comedy co. to fair business 14-19.——ITEM: The Postal authorities have decided that all mail addressed to "Manager Opera House" must be delivered to the Germania Opera House.

COUNCIL BLUFFS.—DOHANY'S THEATRE (John Dohany, manager): John L. Sullivan in A True American 17; average house. Sowing the Wind 30.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Spider and Fly co. 14 and Murray and Mack 17; both to good houses.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Warde and James, with excellent support, presented King Henry IV. 16 to a large and fashionable audience. Corinne 25; The County Fair 30.——ITEM: The Elks will organize a lodge here with about thirty charter members.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Luther College concert and gymnastic performance 28. Frohman's The Girl I Left Behind Me co. Feb. 5.

FORT DODGE.—FESSLER OPERA HOUSE: Ship of State 18; good business and good performance.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlain and Barhydt, managers): The Girl I Left Behind Me 14 to S. R. O. M. B. Leavitt's Spider and Fly 16; good business. Murray and Mack in Finnigan's Ball 17; crowded house. Paul Dresser in A Green Goods Man 22; good advance sale.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Monroe, manager): The Derby Winner 17; poor house. Yon Yonson 23.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): May Vokes 15-19; fair business. A Baggage Check 23, Swan from Sweden Feb. 2; Bostonians 8; A Breezy Time 22.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): The New Boy 17; crowded house. Sadie Martinot 28; Katie Putnam 29-Feb. 2.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, manager): The Dazzler drew a very large but trifle top-heavy house 21. Joseph Murphy 22; John L. Sullivan 23.——ITEM: "Doc." Newman, the local manager, has severed his connection with the Grand. He was formerly connected with Reeves and Palmer's Cosmopolitans, J. H. Haverly, and the Farnam Street and old Boyd Opera Houses, Omaha, and thus while young in years is old in the business. He is handsome and engaging in appearance, courteous and genial, shrewd and alert; in short, a thoroughly up-to-date hustler in the best sense, and has made himself very popular here by strict attention to business. His place here will be filled by O. T. Crawford, a son of L. M. Crawford, who was formerly in charge, and who is too well known to need any introduction to the profession.

WICHITA.—CRAWFORD'S OPERA HOUSE (George M. Bowen, manager): The Girl I Left Behind Me 20; very good business.

CHANUTE.—WILLIAMS OPERA HOUSE (G. W. Williams, manager): Jane 16; well-pleased audience. My Aunt Sally 22.——ITEM: Frederick Funston, the Arctic Explorer, will deliver a lecture on "Alaska" 23.

PARSONS.—EDWARDS' OPERA HOUSE (Charles M. Johnson, manager): Alabama 21; Paul Kavar 30; Blind Boone Feb. 2.

GIRARD.—HERTNER'S OPERA HOUSE (H. E. Hertner, manager): Frederick Funston's lecture on "Yukon Land and Beyond" 25.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Davis' U. T. C. drew a crowded house 17. Charles Frohman's co. in The Girl I Left Behind Me had a good house 18.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): House dark 13-20.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): The Copper Lion 19; very light house.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Copper Lion Comedy co. 22; Concert by Alton's Military Band, of Milan, 26.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Jane was presented to a good house 14; Aunt Sally 21; U. T. C. 23; Country Cousins 28; Copper Lion 29; Duncan Clark's Minstrels Feb. 1.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): House dark 14-19. The Copper Lion 23.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Charles Frohman's Charley's Aunt 16; large and fashionable audience; performance satisfactory. W. S. Cleveland's Minstrels gave a mediocre performance to a good house 19. Powell, the magician, 22; fair business. The Passing Show 26; In Old Kentucky 30; Prodigal Father Feb. 1; Marie Jansen in Delmonico's at Six 7; Lord Rooney 8; Eloise Willard 12.——COURT HOUSE AUDITORIUM: Rev. J. M. Hubbard delivered his lecture on "The Model Woman" 16 to a pleased audience. Hon. H. W. J. Ham lectured to a large audience 18; subject: "The Snollygoster in Politics." Advance sale for The Passing Show unprecedentedly large.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): The Limited Mail 17; fairly good house.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): Ariel Sisters' Sextette 17 by Henderson Lecture Club to a very large house; fair performance. Al. G. Field's Minstrels 23; Powell 25; In Old Kentucky 29; Marie Jansen and The Passing Show underlined.——GANE'S OPERA HOUSE (Held and Sneider, managers): Pete Baker 28. Zo-Zo underlined.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): House dark week ending 19. The Fencing Master 28.

GEORGETOWN.—BARLOW'S HALL (W. Keller, manager): Si Plunkard pleased S. R. O. 18.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): House dark 14-19. U. T. C. 28.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Black Crook 15; crowded house. The Fencing Master 23; Walker Whiteside in Richelieu 25.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Ariel Sextette 14; small business. J. C. Lewis' Si Plunkard 17; good business; performance satisfactory. Al. G. Field 21; Bates' Humpty Dumpty 29; Bunch of Keys Feb. 4; Clay Clement 12.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Paul Kauvar 16; fair business; performance poor. Limited Mail 19; performance fair; business light. Stuart Robson 22; James O'Neill 25, 26.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Joshua Simpkins 14; Sam T. Jack's Extravaganza co. 19; In Old Kentucky 28; ex-Gov. Taylor 30.

MONROE.—TABERNACLE (R. L. Phrofit, manager): Joshua Simpkins 16; good business. Eli Perkins, lecture, 19; fair business. Swedish Concert co. 24.——ITEM: Contract has been let to build a new opera house. C. T. Madison will be manager.

MASSACHUSETTS.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Return date of Austin's Giganteans and living pictures drew big houses 21-23. Blanche Fernandez made a big hit. Leoni and Everett's Ladies' Club 28-30.——COLUMBIA OPERA HOUSE (W. P. Meade, manager): Charley's Aunt, return engagement, 22; crowded house. The Police Inspector did well 25. Howard Stock co., with band and orchestra, at popular prices 28-Feb. 2.——THE BIJOU (William Henry, manager): Gregory's Humpty Dumpty failed to draw, and at the end of the week their baggage was attached for hotel bill. They succeeded, however, in getting to Providence.——ITEMS: Benjamin Walker has purchased the entire control of Austin's Giganteans and living pictures. William Austin will continue in the management of the co.—Over sixty young women will give a minstrel performance under the auspices of the Odd Fellows Feb. 7, 8, in Odd Fellows' Hall. Rehearsals are in progress.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager: A Back Number, which William Collier presented 17, found favor with a fair audience. Agnes Herndon appeared in Married, Not Mated, 18. Rush City has some clever people in the co., and drew a large audience in the two galleries 19. Humanity, which W. A. Brady has staged here finely, and which has some clever people, came 21, 22 to big business. Amazons 29; In Old Kentucky Feb. 1, 2.——COLUMBIA THEATRE (H. C. Davis, manager): Gus Hill's New York Stars gave a good performance but had light houses 17-19. Joseph D. Clifton's Ranch King co. opened 21 for the week to light business.——RICH'S THEATRE (John P. Wild, manager): Ella Wesner heads the co. for the week beginning 21, and Myrtle Kingsland, George and Lora Ritchie, Fredo and Stone, James B. Macks, Webster and Conlon, Campbell and Robinson, and others make up a clever co.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): W. A. Brady's Cotton King co. ended a most successful week's engagement 19. Fred. Lennox and Josie Sadler in Prince Pro Tem delighted good audiences 15, 16. This was the second appearance of the co. here this season. In Old Kentucky 18, 19.——MUSIC HALL (Thomas and Watson, managers): The stock co. in Nobody's Claim 14-19 to large and well-pleased houses. East Lynne underlined.——ITEMS: Manager Watson is ill with heart trouble. He was replaced in the co. by Tom Carroll. Other new members are Hugh Ford and Jennie Swift.—Marion McAlvin, of Joe Ott's Star Gazer, is at her home here.—The Bijou Theatre has applied for a license.—The Fisk Jubilee singers gave a concert 17 to fair business.—Ida Marie Rogers is rapidly recovering from illness, and will soon rejoin The Colonel co.—It was with pleasure that the local friends of Julia M. Batchelder heard of her promotion to the role of Rosa Leigh in Rosedale.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): My Aunt Bridget pleased a fair house 16; co. excellent. Living Whist (local) 22-24 to good business. Rush City 30.——ITEM: Since Dec. 1 but few attractions have been played here, but most of them have done well. Now bookings are more numerous, and the prospects are good for a fair run of business the rest of the season.

WORCESTER.—THEATRE (J. F. Rock, manager): Lillian Russell in The Grand Duchess to a crowded house 17. The price of seats was advanced from 75 cents to $2. Theatregoers here declared it to be an imposition.——LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Peck's Bad Boy 16-19; H. P. Meldon and Miss Tucker in dramas 21-23; both to very good business.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Austin's Giganteans 15-19; Lyceum Theatre co. 21-23; both to fair business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Fanny Rice in Nancy 24; The Passion Play 27; Kellar Feb. 5.

MARLBORO.—THEATRE (F. W. Riley, manager): The Tornado 21 (return date) to S. R. O.; excellent performance. Dan Daly in After the Ball 30.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Tornado and Humanity were both booked for this month, but have canceled. The Cotton King, The Amazons, and Ullie Akerstrom are the immediate bookings.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Prince Pro Tem 18; large and well-pleased audience. Madame Neuville and her son Augustin in The Boy Tramp 25 and Cell 22 the night following. George W. Monroe in My Aunt Bridget is booked for a return engagement.

GLOUCESTER.—CITY HALL (Popular Amusement Co., managers): Mora 13-19; good houses.——WEBSTER HALL (W. H. Kelleher, manager): The Ahearns, Pailo and Dika, Billy Freeze, Dean and Harrison, Ladell and Alvarez, Freeze Brothers, and James Gray 21-26. The feature of the co. is Ladell and Alverez.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Robert Hall and a particularly strong local amateur co., under the title of the Union Opera co., produced The Bohemian Girl 22, 23 to crowded houses; performances gave satisfaction. Agnes Herndon in La Belle Marie 28; Pizarro Feb. 22.——ITEM: Captain Kidd, the new comic opera by Robert Hall and Elbert Couch, will be produced at one of the Boston theatres in March, Mr. Hall having procured ample backing.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A Celebrated Case was produced by local talent 16 to fair business. George Monroe in My Aunt Bridget 19 gave a pleasing performance to a good-sized audience. Prince Pro Tem 21; good performance; large house. Charles L. Davis 28; Rose Coghlan 29; Willie Collier 31; Humanity Feb. 1, 2.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Waite's Comedy co. 21-26; good business.——THE EMPIRE (George D. Monk, manager): Dark 16-24.——ITEM: Norma Pitt, of Rose Coghlan's co., was taken ill on arriving in this city, and remained at the hotel here until 22.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Agnes Herndon in Married, Not Mated, 16; Rush City 18; both to small houses. William Collier in A Back Number 19; large gallery, small below. Dan Daly in After the Ball 21; fair-sized audience.

TAUNTON.—THEATRE (H. L. Peck, manager): Willie Collier in A Back Number 16; small house; severe storm. Hoss and Hoss did fairly well 18. The Tornado 22; large business. A very fine scenic production.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Joseph Haworth in Rosedale 16; good business. Mark Price and others give excellent support. George W. Monroe in My Aunt Bridget 18; good-sized audience in spite of very strong counter-attractions. Manola-Mason in Friend Fritz 28.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Rush City drew a good house and made a big hit 17. Dan Daly in After the Ball was supported by a good co., and gave a very pleasing performance 19. Katherine Rober as Camille opened a week's engagement to large business 21.——PARK THEATRE: C. H. Prouty, treasurer of the Opera House, has leased the Park, and will run it as a combination house, opening Feb. 4.

LYNN.—THEATRE (Dodge and Harrison, managers): The Tornado 18, 19; Fanny Rice in her latest success, Nancy, 22; both to fair business. Agnes Herndon in repertoire 25, 26. Rose Coghlan 28; Willie Collier 29.——MUSIC HALL (C. E. Cook, manager): Variety and specialty, with the Bicketts, aerial artists, as the bright particular stars, 21-26; good business.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): C. L. Davis in Alvin Joslyn to S. R. O. 17. Fanny Rice and her excellent co. in Nancy to a highly-pleased audience 21.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Charley's Aunt 23; large and appreciative audience.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Lillian Russell 18 in The Grand Duchess; fine performance to S. R. O. The Cotton King 21-23; good business. Rush City 28; Blue Jeans 30, 31.——PARLOR THEATRE (H. B. Tucker, manager): These people were at this theatre 21-26: Tillie Russell, Ferris and Clark, Goldsmith Sisters, John and Reno Sanders, and Frank Kennedy.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Waite's Comedy co. 14-19; overflowing houses; people turned away at many of the performances.——ITEM: The Park Theatre has closed.

MAINE.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 14-19.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Lillian Kennedy in She Couldn't Marry Three and A Midnight Frolic 17, 18; good business. In Old Kentucky 19; S. R. O. Charles L. Davis in Alvin Joslin 22; pleased audience.——MECONIAN HALL (James A. Getchell, manager): Harry Lindley co. week ending 19 to good business.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): In Old Kentucky to large audiences 17, 18. Alvin Joslin 21; fair business. Archie Boyd in The Country Squire 24; Hoss and Hoss 26.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager); In Old Kentucky 16; fair house. Lillian Kennedy in She Couldn't Marry Three 19 pleased a fair-sized audience. Archie Boyd in The Country Squire 21; small house. Hoss and Hoss 23.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Wills' Two Old Cronies failed to please a fair house 22. Carlotta's singing and dancing made a hit. Sousa's Band gave a matinee concert to a full house 24. Si Perkins 29.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): Wills' Two Old Cronies 21; large audience. Carlotta the dancer joined here. The Burglar 28; Si Perkins Feb. 2.

CUMBERLAND.—ACADEMY OF MUSIC (John Staul, manager): House dark 16-23.

MICHIGAN.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Alimony, with Murphy and Canfield as stars, did a light business 16, 17. Tony Farrell appeared 18, 19. Roland Reed 24; Rice's 1492, 29; Charles Dickson Feb. 1, 2.——GRAND (O. Stair, manager): Across the Potomac, with plenty of good scenery and a fair co., did fairly well 14-19. Ada Gray underlined.

FLINT.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Ada Gray in New East Lynne 19; fair house.——MUSIC HALL (Rankin and Hubbard, managers): Fast Mail 19; good house.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Canfield and Murphy in Alimony 18, 19; small houses. 1492, 22; Roland Reed 23.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): L. J. Carter's Fast Mail did not have the attendance the attraction deserved 15; Tony Farrell 17; medium business. Rice's 1492, 24.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brown, managers): Dark. Nothing booked in the immediate future.

ADRIAN.—OPERA HOUSE: Dark 14-19.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): John Griffith in Faust 11; small house owing to stormy weather. Ada Gray in the New East Lynne 14; small house. The Telephone 18, 19, by local talent, for charity; good houses. Rice's Surprise Party in 1492, 21; S. R. O. Roland Reed in The Politician 22; very large advance sale.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Tony Farrell in Garry Owen 16; fair house. Fast Mail 18; large audience. Roland Reed in The Politician 21; S. R. O. despite the severest storm of the season. Mr. Reed received an ovation at the end of the third act, and in response to innumerable encores he made one of his inimitable speeches. After the performance Manager Bennett tendered a reception to Mr. Reed, Miss Rush and Mrs. Myers, who made many new friends and met old ones.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Mestayer-Otis-Keenan co. presented Oliver Twist in an admirable manner to a fair-sized audience 11. Rice and Barton's Comedians 22; light business. Charles Dickson underlined.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Tony Farrell in Garry Owen to a light house 21. A severe blizzard kept many away. Rice's 1492 will draw a large house 26. Charles Dickson's co. in Incog. 31; Charley's Aunt Feb. 11.——ITEM: Muskegon Minstrels soon for the benefit of the B. P. O. Elks. We have excellent home talent in minstrelsy.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Felix Morris in a double bill, A Game of Cards and Behind the Scenes, to a good house 21, against a raging blizzard. Across the Potomac 28; A Symphony in Black and White by local amateurs Feb. 6, 7.——STAR THEATRE (Stevenson and Mead, managers): The Highwayman booked for 18, 19 canceled.——ITEM: J. H. Stevenson, a veteran actor and manager, has become interested with Mr. Mead in this theatre, and will put in a stock co. They will open about Feb. 10.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Country Circus 18, 19, drew large houses.——THE CRAWFORD THEATRE (J. W. Halton, manager): J. K. Emmet 14; fair business. John L. Sullivan 21; Joseph Murphy 23; Salvini 24; Green Goods Man 25; Span of Life 26.——MENTION: Manager Halton, of Crawford's, does not believe in a closed house and is "rustling" with good success to fill up gaps.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): Aunt Sally co. 15; fair house. Edwin Rostelle 23, 24; Barnes and Marvin co. 28-Feb. 2.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): A Green Goods Man, with Paul Dresser in the leading role, to light business 16. Uncle Josh Spruceby co. with Hayseed Band to a packed house 19.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Alabama to a well-filled house 18; audience highly pleased and one of the best attractions of the season. Ed. F. Davis U. T. C. 28.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Dark 21-26. H. J. W. Ham lecture 28; return date of Fontana's Merrymakers 29-31.

MARSHALL.—OPERA HOUSE (J. T. Harvey and Co., managers): My Aunt Sally co. 16; excellent house.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Country Cousin 19; large audience. Alabama 25; Davis' U. T. C. Feb. 15; full house.

CLINTON.—OPERA HOUSE (Branum and Piper, managers): Edwin Rostell in Richelieu 9, Hamlet 10, Merchant of Venice 11; small but well-pleased audiences. Frank Jones in Our Country Cousin 17; large business; general satisfaction. Davis' U. T. C. 19, matinee; Alabama 25.

DEEPWATER.—SEAR'S OPERA HOUSE (A. E. Dickey, manager): Rapier's Dramatic co. 12; fair business.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewell, manager): Alabama 19; big houses matinee and night. Pauline Hall 21; large and appreciative audience. The Bull Fighter 25; U. T. C. 26.——GRAND OPERA HOUSE (F. S. Hefferman, manager): The Girl I Left Behind Me 17; small but enthusiastic audience. Paul Kauvar 28.

NEVADA.—MOORE'S OPERA HOUSE (Leon Norris manager): U. T. C. 18; crowded house. Alabama 24.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Duncan Clarke's Women Minstrels 18; fair business. Rev. Father Michael, lecture, 21; big house.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W Durant, manager): John Dillon in Our Next Congressman to good business 16.——MUSIC HALL (John Kuhn, manager): London Burlesque co. 17-19; vaudeville entertainment, at popular prices, to large audiences.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Ida Van Cortland to light business 14-19; good co. County Fair 24; Faust 28; Wang Feb. 4.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, manager): Dark 14-19.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): John Dillon 15; light business.

RED WING.—THEATRE (William H. Stoddard, manager): Beach and Bowers' Minstrels 17; good business. Ida Van Cortland in repertoire 21-26, opening with Idonia to big business despite a severe storm. The Almighty Dollar 22.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): Neil Burgess in The County Fair played to good business 16, 17. The co. was very satisfactory. Emily Blancker in Our Flat did very fair business despite unfavorable weather. Ideal Concert co. 26; Rooney's Comedians 28, 29.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Nellie McHenry was billed to appear 16-19, but out of respect for the dead who lost their lives by the explosion in a storehouse filled with mining explosives on 16, Miss McHenry canceled the first two nights of her engagement, and opened on 18 to a packed house. Miss McHenry and Manager Maguire have arranged to give another performance of A Night at the Circus this evening (Sunday, Jan. 20) for the benefit of the sufferers by the explosion, in which fifty-five were killed, and as many more seriously injured. The entire co.'s services, the music, and the use of the Opera House will be donated free, so there will not be a dollar expense, and the total receipts will be turned over to the relief committee. Rickett's Troubadours 23-26; Thomas W. Keene 28-30.

GREAT FALLS.—OPERA HOUSE (W. E. Chamberlin, manager): Rickett's Troubadours to rather a poor house 18, 19, and matinee 19. Performance good. Katie Putnam Feb. 18.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): Joshua Simpkins 17; small house, deserved better patronage. Passing Show 21.

COLUMBUS.—OPERA HOUSE (Joseph S. Cradock, manager): House dark 14-19.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): Dark 14-19. Mrs. Tom Thumb 23.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Mabel Paige 14-20; fair business. Saturday matinee to a full house. Rhea Feb. 3.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): The Country Circus 14, 15; good business, with matinee 15. Warde and James had a good house 17, presenting Henry IV., supported by a good co. John L. Sullivan in A True American 17; topheavy house. Men and Women 21; J. K. Emmet in Fritz in a Mad House 25; The Girl I Left Behind Me 26; Charles Frohman's Charley's Aunt Feb. 1; A Temperance Town 6; A Breezy Time 7; Hopkins' Trans-Oceanic Vaudevilles 11.——THE FUNKE (F. C. Zehrung, manager): Milton and Dollie Nobles made their annual visit in For Revenue Only, pleasing a fair audience 14. George C. Williams occupied the house 22 with a complimentary recital to the members of the Legislature, State officers, etc., with admission by invitation only.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Cosgrove and Grant's co. in The Dazzler 15; good house. Charity concert (local) 18; crowded house. A Breezy Time Feb. 9.

FALLS CITY.—GEHLING OPERA HOUSE (Grant Shurtleff, manager): John L. Sullivan 18; S. R. O. Green Goods Man 31.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): The Dazzler 17; fair business. A Breezy Time Feb. 5; Morrison's Faust 14; Byrne Brothers' 8 Bells 22.——ITEM: Business in the city is improving, and the better class of attractions booked for the rest of the season will witness better houses than have ruled thus far.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): J. K. Emmet in Fritz in a Mad House to fair business 19. Corinne 31.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynard, manager): J. K. Emmet in Fritz in a Mad House to good business 21.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Priscilla, by home talent, 28-30; Mason Manola co. Feb. 2; Charles L. Davis 31.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Archie Boyd, booked for 17, canceled on account of a small advance sale. In Old Kentucky played to the largest audience ever gathered in the Opera House for the benefit of the ushers. Receipts, $1,100.

EXETER.—OPERA HOUSE (J. D. P. Wingate, mana-

[CONTINUED ON PAGE 12.]

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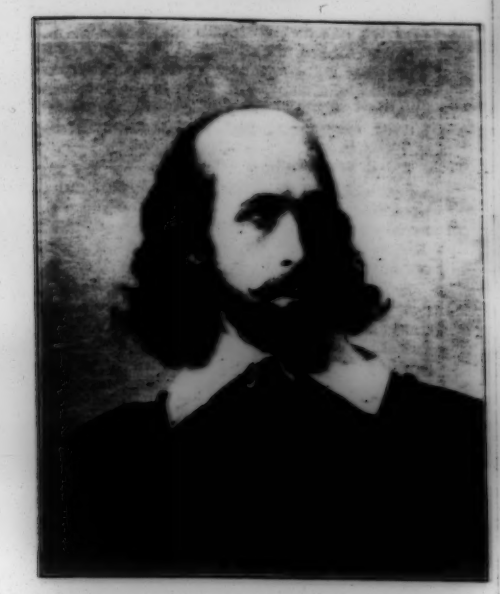

At the time of the production of Elwyn A. Barron's Shakespearean comedy When Bess Was Queen, a prominent critic wrote as follows, "One of the central figures of the play is William Shakespeare, and W. S. Hart gave an admirable rendering of the part. In the various moods of the poet—whether showing an actor how one of the finest passages in Hamlet should be spoken, engaged in a war of wit with the masked queen, leading the revels of his boon companions, listening reverently to the pleading of his sovereign who would lead him to a recognition of his better self, or receiving from her hands the laurel crown as England's and the world's greatest poet—he was equally effective. His work was a splendid portrayal of the great dramatist." When it is remembered that this young actor played Napoleon for two seasons and was accounted by the author of the play his ideal of the role, an idea can be formed of the ability and the versatility of the subject of the character portrait of Mr. Hart presented by THE MIRROR.

MATTERS OF FACT.

J. E. Williams wishes it stated that he does not book or manage the house at New London, Wis. He simply booked the opening attraction. He is still the lessee and manager of the Grand Opera House at Oshkosh, Wis.

Howard Wall's Ideals are playing a return engagement at the Grand Opera House, Reading, Pa., this week. Manager Wall reports excellent business through the Keystone State.

George Hallton has made a pronounced hit as Spinks, the comedy role in Gloriana.

Hi Henry's Minstrels are doing a magnificent business in the South. The press are unanimous in their praise, voting the attraction the best of its kind that has visited that section. Return dates are requested everywhere. Hi Henry, who is an expert cornetist, has scored an individual hit.

John Peachey invites offers for next season. He played Columbus in 1492 all last season, and is now playing the same part. He sang the role of Robin Hood under the management of The Bostonians during the season before last. His voice is a high baritone. He may be addressed at Low's Exchange, New York.

William O. Wheeler, for a number of years the manager of the Patti Rosa Comedy company for John W. Dunne, is disengaged. Mr. Wheeler's abilities as an energetic and hustling advance man are well known. He may be addressed at 28 Fort Wayne avenue, Indianapolis, Ind.

Some open time for the rest of the season may be secured at Academy of Music, Atlantic City, N. J., by one night attractions of a high order.

The International Gem Co., of 1428 Masonic Temple, Chicago, are selling gems which they claim cannot be detected from genuine diamonds. They are gotten up for stage wear and special prices are given the profession.

James McNelis, manager of the Hastings Opera House at Hastings, Pa., has some good open time in February and March.

Minnie Monk has had wide experience in the line of leading heavy old women and character business, having been five years with Barrett, several years with Mantell, and other companies. Miss Monk is open for engagements and may be addressed at 209 East Fifteenth Street.

J. D. Hopkins has made Hopkins' Theatre, St. Louis, formerly known as Pope's, a paying investment. Big business has been the rule since Manager Hopkins took charge of the house. He is also directing the policy of the People's Theatre, Chicago, having changed the name of that house to Hopkins' Theatre. Clever dramatic and specialty artists are always wanted for these theatres.

John Griffith, the sterling young actor, appears as Mephisto in his production of Faust at Miner's Theatre, Newark, N. J., this week. Managers and others are invited to witness his performance, which is said to be admirable.

The Grand Opera House at St. Catharines, Ont., has changed hands, T. D. Lalor being the new manager. St. Catharines is considered to be one of the best one-night stands in Canada.

L. Goldsmith, Jr.'s, make-up boxes are still in demand and continue to find a ready sale at 50 cents each.

John O. Ayers, manager of Music Hall, Portsmouth, N. H., wants an attraction for Feb. 22 (Washington's Birthday) for a benefit.

Wagner and Reis' new theatre at Erie, Pa., the Park Opera House, will be completed about Feb. 22. It is one of the handsomest theatres in America, having cost $100,000. First-class attractions only will be played. The house will be booked in conjunction with the Wieting Opera House at Syracuse and others in the Wagner and Reis Circuit. The Wieting, by the way, has been doing a very large business, in many instances turning people away.

Adele Purvis Onri, the globe serpentine dancer, is at liberty, owing to the closing of The Kid company. She will play an engagement of six weeks at the Orpheum in San Francisco, early in March. Last week Miss Onri played at Keith's Theatre, Boston. Her address will be found in our advertising columns.

Business continues big at the Fountain Square Theatre, Cincinnati, O. The policy of this house has been changed for next season, playing but four matinees a week instead of daily as heretofore, and the ruling prices will be 15 cents to $1. Manager M. C. Anderson has already booked a number of good attractions for 1895-96.

Harry G. Carleton has scored a success as Fagan in the Mestayer-Otis production of Oliver Twist.

The new Music Hall, Baltimore, Md., notwithstanding that it has one of the largest auditoriums in the South, seems too small to accommodate its patrons. Sousa's Band played a return concert on the 23d to standing room, over 1,600 applicants for admission being turned away. John J. Nolan, formerly of the Carnegie Hall, this city, is the present manager.

John E. Henshaw and May Ten Broeck, the well-known and popular comedians, closed their engagement with The Passing Show company at Boston, last Saturday night. They may be addressed at 27 Ball Street, Boston, Mass.

The New Memorial Auditorium has just been completed at Newark, O., and is modern in all its appointments. It is claimed to be one of the finest in Ohio. A strong opening attraction is wanted for Feb. 19 by Pierson and Spencer, the managers.

Mlle. Thalia will open her Spring tour at Wilt's East End Theatre, Pittsburg, Feb. 18. Her repertoire includes Camille, Leah the Forsaken, Galatea, and The French Spy.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - FEBRUARY 2, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE DISTRICT ATTORNEY, 8 P. M.
BROADWAY THEATRE.—MME. SANS GENE, 8 P. M.
DALY'S.—THE RAILROAD OF LOVE, 8:15 P. M.
EMPIRE.—THE MASQUERADERS, 8:15 P. M.
FOURTEENTH STREET.—THE BROWNIES, 8 P. M.
GRAND OPERA HOUSE.—LEWIS MORRISON, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—NOTORIETY, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P.M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M.
NIBLO'S.—DOWN IN DIXIE, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

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AMPHION.—MRS. LANGTRY.
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TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

MUSICAL IDOLS.

THE South Wales *Argus*, published at Newport, tells of the growing grasp of PADEREWSKI, who is known among the fair who worship his hair and his virtuosity as "Paddy." He was advertised to appear at Plymouth and Torquay, but when he found that the highest charge was only five shillings he was with difficulty induced to appear at the former place, and absolutely refused to play at the latter. His conduct has even inspired protests in the London *Times*. But still he can afford to laugh, for his fortune was made in this country. If PADEREWSKI hopes to make another fortune here, however, he must hasten, for new idols usurp the old. YSAYE, with almost an equivalent hirsute endowment, and with a possibly parallel virtuosity on the violin, has broken all the ice here, even in the cold season. We expect soon to learn of demonstrations in his favor as remarkable as those that accompanied PADEREWSKI'S performances. Truly, the line that demarcates genius and insanity is narrow, especially when the insanity is observed in the feminine admirers of musical genius that has a picturesque individuality.

NOT A REPRESENTATIVE.

THE story of the misfortunes of an American company in Havana, and their relief through the disinterested efforts of the Spanish newspaper men of that city, with the co-operation of the various consuls there located, is told on another page. The only consul in Havana who failed to show generosity was the American consul. His action newly illustrated a fact that has long been known; to wit, that the political method that controls the consular service of this country places in these positions a class of persons who ill compare with those who in like places represent other nations. If the ideas of other peoples as to Americans in general were gained from contact with those alleged representatives, it would require a good many White Squadrons to enforce respect for the United States.

THE RURAL EDITORS.

LAST week the rural Republican editors were in town. They were entertained by some metropolitan editors who have not outgrown their rural instincts and impulses. One of the features of their stay was a visit to a well-known vaudeville house, where they were disappointed at not seeing something really wicked and where a denial of their sly requests to be admitted to the penetralia in order that they might study the methods of preparing the living pictures filled them with surprise and new thoughts. It is quite evident that the conception of the average rural editor as to New York amusement needs a reform which the experience of the Republican contingent will possibly assist.

A WELL-KNOWN resident of Atlanta, Ga., was arrested in that city the other night for attempting to "queer" the performance of a comedian in a local theatre. The well-known citizen was intoxicated, and the audience insisted upon his removal, which was accomplished. The moral of the incident would seem to be that it is more difficult for a comedian to please one drunken man than a house full of sober persons.

PERSONALS.

GALE.—Above is a picture of Walter Gale in the character of Happy Jack, originated by him in The Old Homestead, and still played by him in that drama at the Star Theatre. Mr. Gale, who was specially engaged by Denman Thompson for this season, contemplates a starring tour in a play suited to his abilities, and is now negotiating with several managers to that end. The author who can exactly fit Mr. Gale with a play will be fortunate, for this actor in such a play will undoubtedly scored a great success.

OTIS.—Elita Proctor Otis denied to THE MIRROR'S correspondent at Utica, last week, the report of her engagement to Charles Howard Johnson, published in New York papers.

CORBETT.—James J. Corbett lectured before the medical class of the Vanderbilt University at Nashville, Tenn., on Jan. 16, on "Physical Culture." It was the first lecture ever delivered by Mr. Corbett.

WHITNEY.—Fred. C. Whitney sailed for Europe on Saturday to arrange for a production of Rob Roy in London.

WILKISON.—W. M. Wilkison, manager for Alexander Salvini, arrived in town last Friday. He expects to be here for a week. He is arranging for Mr. Salvini's appearance in New York next April.

MODJESKA.—Madame Modjeska will return from Europe in June, and her next American tour will begin in September, under the management of Frank L. Perley.

FOX.—Della Fox has recovered from her illness and is continuing her very successful tour in The Little Trooper.

MCINTOSH.—Burr W. McIntosh, whose play, College Days, will be produced at a Broadway theatre in April, read an unpublished story, entitled "Football and Love," at a recent meeting of the Uncut Leaves Society at Sherry's. Gilbert Parker, John Fox, Jr., and H. C. Bunner were the other authors who read from their works. Mr. McIntosh's story has been sold to a well-known publisher and is now being illustrated. The book will be in the form of a football.

ROSE.—George Rose, formerly with the companies of Daniel Frohman, A. Y. Pearson and others, has fallen heir to a fortune through the death of an uncle and has retired from the stage. He has embarked in the real estate and brokerage business in Duluth, Minn., and says he will always be glad to have professional friends call upon him in that city.

HERRMANN.—Herrmann, the magician, will shortly publish a small volume on his art, called "Bright Spots in Necromancy."

WARDE.—Frederick Warde has built a plantation log cabin at White Lake, Sullivan County, where he has his Summer residence.

JORDAN.—Leopold Jordan, the dramatist, sailed for Europe on the *Lucania* last Saturday. It will be some time before he returns to America.

GLENDINNING.—John Glendinning is playing Steve Carson, the leading part in The Power of the Press, which will close its season on Saturday night at the People's. Mr. Glendinning will leave for England shortly to arrange for the production there of one or two American plays, the English rights to which he has secured.

DURAND.—Charlotte Durand, of the Irving Place Theatre, is engaged to marry, it is reported, Count Boffanye, a Hungarian nobleman.

FEBVRE.—Frédéric Febvre, the sociétaire of the Comédie Française, will arrive in New York on the *Touraine* early next month. He will be accompanied by the famous French author, M. Chatrian.

MODJESKA.—Ralph Modjeska, a son of the famous actress, is a member of a firm that will furnish a lecture course in Chicago.

TURNER.—Carrie Turner will produce a new play written for her by Sutton Vane, entitled Under Compulsion, it is said, during her engagement at Kansas City the next week.

HARRISON.—Maud Harrison's appearance as Kate Kennion on the road in The Girl I Left Behind Me is most successful, and the critics unite in declaring her interpretation of the part to be the best yet seen.

ALLEN.—Whiting Allen, for years connected with the Barnum and Bailey enterprises as pressman, and during this theatrical season the business manager of Fanny Rice, has contracted with the Buffalo Bill Wild West Show as press agent for next season. Mr. Allen is one of the most valuable men in his line in amusements.

HARRIGAN.—Edward Harrigan was prostrated one night last week with the grippe, and his place in the cast of Notoriety was taken by Joseph Sparks. Mr. Harrigan is entirely well now.

JONES.—Henry Arthur Jones may come to New York this season or early next Fall to give a few morning talks at the Empire Theatre on the subject of the problem-drama. The thing that stands in the way of the dramatist coming this Spring is his new play, which is to be produced at the London St. James's Theatre.

AMERICAN EXCHANGE'S NEW HOME.

The theatrical centre of New York is now in the neighborhood of the DRAMATIC MIRROR offices. When THE MIRROR came to Fortieth Street and Broadway four years and-a-half ago there were many in the profession who thought it had gone too far up town, but the wisdom of the move was soon and amply demonstrated. Many of the principal managers have established their offices hereabouts, and a goodly share of the most successful metropolitan theatres are situated within a stone's throw of THE MIRROR.

The latest acquisition to the neighborhood is the American Theatrical Exchange, whose manager, W. A. McConnell, has for some time had his eye on the theatrical centre. In the last two years the business of the Exchange has grown so rapidly that the old quarters at 1180 Broadway became to small to accommodate it. Forced to secure more commodious quarters Mr. McConnell selected a beautiful suite of offices perfectly adapted to the Exchange's needs in the Abbey Theatre Building, at Thirty-eighth Street and Broadway. The suite comprises an entire floor of the building, and the Exchange takes possession of it this week.

The business of the American Exchange is growing constantly. A number of the most important New York theatrical interests, as well as those of the road, have been placed in its charge. In its new quarters it will have facilities for every department of its activity.

WILLARD SPENSER'S GOLD MINE.

Willard Spenser's Princess Bonnie Opera company continues to do a remarkable business in every city it visits. It is stated that this organization has played to a larger amount of money since the first day of October when its season opened than any company in America, excepting the Metropolitan Opera company.

In Pittsburg, at the New Grand Opera House Christmas week the receipts were over $9,000; in Baltimore at the Academy of Music it played to $9,000, the week of Jan. 7, and went from there to the Broad Street Theatre, Philadelphia, where the gross receipts for the week of Jan. 14 (its twentieth week in Philadelphia) were nearly $9,000. At present Mr. Spenser's organization is at the Academy of Music, Buffalo, and will go from there to Pittsburg and to Chicago, playing Detroit and Cleveland on the way.

The cast remains identically the same as when the season opened, and it is not likely there will be any changes until its close. Eleanore Mayo and Frank Daniels have received ovations wherever Princess Bonnie has been presented. It is now definitely settled that the opera will be heard in New York for a long engagement early next season.

A GAY OLD BOY.

Preparations for next season are already afoot, and among the earliest of announced novelties is A Gay Old Boy, an original musical comedy, in which Joseph Hart, long of the partnership of Hallen and Hart, will star, supported by the best obtainable company. Mr. Hart is a comedian of excellent powers, whose characterizations have furnished wholesome and hearty amusement to thousands of playgoers in all parts of the country. He has written many successful comedies and has composed music that has enjoyed universal popularity. Upon A Gay Old Boy he has concentrated these abilities and something out of the common may be looked for. Mr. Hart in his venture as an individual star will have the good wishes of the profession generally, for he is a man with an unusually large and loyal circle of friends.

SOUSA'S BAND GOING SOUTH.

Sousa's Band will enter the South in the middle of April, appearing at Louisville on the 14th, and afterward visiting Nashville, Chattanooga, Atlanta, Augusta, Macon, Birmingham, Montgomery, Mobile, New Orleans, Vicksburg, Memphis, Little Rock, Shreveport, Dallas, Waco, Galveston, Houston, San Antonio, Austin, Fort Worth, Kansas City, and then back to New York *via* Chicago, where the Band will tarry ten days. The tour in its entirety will cover ten months of daily concerts—an unprecedentedly long season for such an organization. The daughter of General Basil Duke, of civil war note, will be among Sousa's solo performers. Miss Duke is a beautiful Southern girl, who has scarcely an equal among American women as a violinist. Sousa's season to date has been both artistically and pecuniarily triumphant.

J. K. EMMET'S NEW PLAY.

J. K. Emmett announces a new play for next season that will be a novel departure from the line of work with which his name is associated.

Mr. Emmet says that the piece is written on entirely new lines, and that it is something in the comedy line never before attempted. The principal comedy element deals with the subject of the transmigration of souls.

"The play is nearly completed," said Mr. Emmet. "While I appreciate that the fundamental idea is daring, still in working it out it becomes much simpler, more tangible and more easily understood than one would imagine. We are going to play only the larger cities and the piece will require a very expensive cast."

With the reconstructed Fritz this season, including new music and scenic equipment, Mr. Emmet has had the most encouraging returns. Press and public endorse him unqualifiedly.

SAID TO THE MIRROR.

ROBERT DOWNING: "My production of David Garrick has met with success, and the play has become one of my strongest bills. Next season I propose to produce two or three new plays, one a strong comedy and two melodramas, in conjunction with The Gladiator, Ingomar, and David Garrick. My season thus far has been quite successful."

ALBA HEYWOOD: "I shall close my season in a few weeks, not playing later than my present booked time, as my Edgewood Folks paper is nearly exhausted, and I don't care to get out another edition before the production of my new comedy by Herbert Hall Winslow."

J. DUKE MURRAY: "I'm always very careful now whenever I board a car. My recent accident in Buffalo taught me a lesson I shall never forget. It was pure carelessness on my part. I jumped on the car, which had an unusually high step, while it was going, and before I had obtained a firm hold, the car started off again with diabolical speed. I was thrown up into the air and came down on my head, completely smashing my silk hat, which alone saved my life. I always intend to wear a silk hat in future."

CHARLES L. ROBBINS: "My comic opera company presenting Barnett's Prince Pro Tem is encountering persons who sit in the orchestra and try to steal dialogue and music. I had one of these pirates hustled out of the theatre last week. The next one that comes along I shall hustle into jail, if I can."

WILLIAM F. CONNOR: "James O'Neill played to a banner week in Pittsburg last week in the teeth of a terrible blizzard."

JOHN W. VOGEL: "I have been engaged as manager of the Al. G Field Up-to-Date Minstrels for next season. The company will number seventy-five persons. Barney and Smith are building two cars to transport the scenic, calcium and electric effects. Mr. Field will also have a genuine negro minstrel company on the road next season. The two shows will be routed so as to permit their consolidation in New York and San Francisco, where they will appear for four weeks, presenting 115 persons in the first part. The colored company will sail for Australia, after the San Francisco engagement, in charge of Oliver Scott."

D. A. BONTA: "I am most happy to say that the tour of Marie Burroughs has been most successful, in spite of reports to the contrary. Pinero's play, The Profligate, has made a sensation wherever we have played it, the newspapers speaking in the highest terms of both company and play. I have changed the route around somewhat, and will take in the Pacific Coast, where they are most anxious for Miss Burroughs' coming."

LETTERS TO THE EDITOR.

A VIOLATION OF RIGHTS.

PROVIDENCE, R. I., Jan. 19, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In last week's theatrical journals I see one James McAlpin states he is not the musical director, but is playing the tramp in The Bad Boy in a Corner Grocery.

I am the only manager who has permission to do Peck's Bad Boy, for which I pay to Charles A. Shaw a heavy royalty, and with due honor to Dan Sully, who owns The Corner Grocery, I will say that McAlpin is using a title he has no right to. As I know you are always just in exposing such matters, I ask you, in justice to Mr. Sully and myself, to publish this, and let managers who are doing business with McAlpin know that they are doing it with a person who has no right to either title. Respectfully,

FRED. P. WILSON.

MISUSE OF THE WORD ME.

NEW YORK, Jan. 17, 1895.

To the Editor of The Dramatic Mirror:

SIR.—There is a growing tendency among the members of the theatrical profession to trifle with the English language. I refer especially to the persistent misuse of the simple word "me." Most actors and actresses, not excepting those who have risen high in their art, constantly say "me" when "my" was written by the author. To those sensitive souls (and I venture to class myself among the number), who, in this modern age, still retain a love for pure and correct speaking, this curious misuse of "me" is most annoying and irritating.

Now, when I venture into the recondite regions of Eighth and Third Avenues and the Bowery, and witness the representations of the popular melodramas, I am prepared to hear "me child," "me honor," etc. I am in Rome, and do not therefore object. But it is different on Broadway. There one surely expects to see reverent respect for the little word of which I speak. One does not, however, and it jars.

At Daly's Theatre, on Tuesday evening, a poetic drama was exquisitely produced. The translation was graceful and artistic and in it were doubtless many "mys." But did we hear them from the lips of the interpreters? Alas, no! In the first act, twenty-four times was the word "me" misused; in the second act, twelve times; in the third act, fourteen times; in the fourth act, twenty-one times, and in the fifth act, twenty-three times—an amazing total of ninety-four. Miss Elliott was an especial offender; Mr. Craig was quite as bad, and Mr. Herbert was a close third.

Mr. Daly needs no additional praise for his talents as a manager. It would be but idle to repeat what we all know. But why does he not protest against this mangling of the English language? It will not do to say that it is universal. That does not make it any less an error.

Yours very truly, R. F. K.

MR. COTTER'S FUND SPEECH.

NEW YORK, Jan. 26, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I have read the "Thirteenth Annual Report of the Actors' Fund," to which you called attention in a recent issue of THE MIRROR, and while I see much in the favorable showing contained therein on which to compliment and congratulate the officers thereof for their admirable administration of the trust confided to their care, I must, in the name of common sense, protest against the inexplicable carelessness manifested in the printing of the few remarks I made at the last annual meeting of the Fund. In no other part of the report do I notice such an evident lack of the care that should characterize the preparation of such a document for publication. It certainly was not the result of haste, for nearly, if not quite, six months have intervened between the meeting and the publication of the proceedings thereof; therefore I think this protest is both timely and just.

Of the four mistakes to which I shall call your attention, the last only is of the stenographer's making; the others are not; and did not appear in THE MIRROR'S report of the proceedings the day succeeding the meeting; they are therefore inexcusable, and reflect but little credit on any one connected with the preparation and publication of this report. On page 37, next to the bottom line, for "parricide," please read "phariseeism;" on page 38, ninth line from the top, for "accepted," please read "intended;" same page, twenty-second line from the top, for "electors" please read "directors;" same page, fifth line from the bottom, for "ignorant" please read "ignored."

In justice to myself I feel bound to add that I am otherwise imperfectly reported, and that had the courtesy usually accorded to impromptu speakers—that of revising their remarks—been extended to me, my brief discussion would probably have compared much more favorably with the report of the other speakers. But, having failed in an effort at revision about two years ago, when I corrected some remarks I had made, had them typewritten, and sent to the "powers that be" as I was assured they were, by the then assistant-secretary of the Fund, only to find later on that they had been thrown aside, and the stenographer's report; probably one of the worst that was ever made of a meeting, was, so far as it concerned me, used verbatim, I gave up the effort. Common justice, common decency, should prompt another course. I give you bald facts. Very truly yours,

FRANK G. COTTER.

THE USHER.

Hearing of Pauline Markham's distress of circumstances a kindly newspaper man in a small New York town sent THE MIRROR a letter enclosing an offer of an engagement from the manager of a repertoire company.

Although the programmes of this company showed the manager to be an unblushing play-thief his offer was forwarded to Miss Markham in Brooklyn. She sent the following answer:

"Although I am and have been for some time in great distress I should never go with any company that infringes on the copyright law. They always come to grief sooner or later."

Miss Markham's honorable stand is in striking contrast with the dishonesty of those theatre managers throughout the country that unhesitatingly give dates to the pirates.

✣

We have all suffered from the pitiless proof-reader. Even the dead are not safe from him, it would seem.

The *Democrat*, of Springfield, Mo., the other day contained an advance notice of Alabama in which occurred a brief sketch of Frank C. Bangs' career and a reference to a production of Julius Cæsar in which Booth, Barrett and Bangs appeared jointly.

"For many years," said the *Democrat*, "these three mashers, Booth, Barrett and Bangs, were known throughout the length and breadth of the land as the Three B's."

After the first shock produced by this irreverent allusion it dawned upon one that the proof-reader had gone wrong on the original word "masters."

✣

The endorsement of the new play, The District Attorney, by our critics, has been more than generous; but an unintentional injustice has been done to A. M. Palmer in this connection by several of the papers.

Mr. Palmer did not reject The District Attorney. On the contrary, he made preparations to produce it at Palmer's two months ago. After it had been rehearsed for some time the authors were dissatisfied with the stage direction and portions of the cast, and they urged Mr. Palmer to withdraw it. He consented reluctantly, and simply because he was convinced that their view of the matter was sound.

Mr. French, after Mr. Palmer's contract had been mutually and amicably annulled, accepted the play at once and produced it last week with results that are known.

✣

THE MIRROR'S correspondent at Columbia, Pa., does not read this paper as carefully as he ought or he would know that at various times our correspondents generally have been requested neither to ask nor to accept courtesies from Hoyt and McKee or from any persons representing their companies on the road. THE MIRROR has no relations with these people and it wishes none, and correspondents who ignore this oft-repeated fact are violating their instructions.

✣

There was a falling off in the receipts of several of the Broadway theatres last week, and a close observer of these things attributed it indirectly to the big strike in Brooklyn.

"Several thousands of militiamen of this city," said he, "were on duty across the bridge. They are mostly well-to-do men, and with their families are excellent patrons of the theatres. I believe that at least $20,000 was lost to our places of amusement last week on that account."

The treatment received by some of our troops in Brooklyn was little short of barbarous. The writer has two near relatives in the Seventh Regiment, one a captain and the other a corporal. A battalion of the Seventh was housed in a sty of a car stable the whole week. The air reeked, the place was destitute of heat and the only light was artificial.

These men slept in cars, which were sent out for passenger service every day at 4 A. M., in a freezing temperature. They were unable to procure sufficient food; there was no water for washing purposes, and the sanitary arrangements were shameful. Many of the men were stricken with disease, and it is probable that more injury to health and life will ensue from this outrageous quartering of the flower of our citizen soldiery than from mob violence.

✣

A religious journal called the *American Sentinel* blows a belated toot against the stage in a recent number.

"Theatregoing is not consistent with Christianity," it remarks. "The time was when one could not be a Methodist and attend the theatre: we believe that time is past. The practice, however, is just as wrong as it ever was."

Notwithstanding this watchful *Sentinel's* dramatic opinion, the reactionary spirit among the leading minds of the church, irrespective of denomination, is dying fast, although it is dying hard in some quarters.

The rabbis of the Jewish faith are taking an active part in sweeping away the relics of bigotry and superstition. The Rev. Dr. Fleischer, of Boston, preached a strong sermon in behalf of the stage the other night. The following extracts are worthy of perusal by my readers:

"In the drama of business, the merchant can see the folly of speculation, the clerk of peculation; all, the dangers of the fast and furious life so characteristic of modern civilization.

"The society drama reveals, as can be revealed nowhere else, the shams, the weaknesses, the vapidity of current conventionality.

"And nowhere, as on the stage, are the homely virtues of domesticity, the sacred intimacies of the family so beautifully and so forcefully drawn. The emptiness of a life devoid of the simple blessings of affection is brought home to the hardest heart.

"It is the custom, regrettable enough, for the churches to decry the stage, but they all rely on the stage methods in furthering their work. Do they want to attract an audience? Some great sensational preacher, illustrations on the stereopticon, a native Indian or reformed heathen, a reformed criminal—anything to seize attention, to appeal to the human love of the novel and curious, is seized on as a vehicle.

"Often the prize attraction is placarded industriously, painting in glaring colors the value of the star, all of which is familiar to stage methods and was in fact designed for their necessities.

"Not that these means are to be despised. It is the indiscriminate condemnation of the stage, and then the reliance on stage methods, that is criticised. The stage has a firm and a worthy hold on human nature. At its best its teachings come with the greatest force of any instructive agency and it is a great mistake to condemn the ethical side of the drama. The church and stage can properly work in conjunction."

In this connection it is but fair to say that the profession owes a heavy debt of gratitude to our Jewish citizens, who are among the most generous and the most loyal supporters of the theatre in this country.

✣

It appears to have been overlooked that Beerbohm Tree's opening play, The Red Lamp, has been acted in this country.

It was produced on Sept. 19, 1887, at the Boston Museum, with Charles Barron as Paul Demetrius—Mr. Tree's part—and a cast including Annie Clarke, Isabelle Evesson, and Grace Atwell.

Mr. Tree's *lever de rideau*, The Ballad Monger, is a version of Gringoire, which was first presented to the New York public by Lawrence Barrett under the title of The King's Pleasure. Alfred Thompson made that translation.

THE HOTEL VENDOME FIRE.

Fire broke out early last Thursday morning in the top stories of the Hotel Vendome. The house is a favorite with the profession, and a number of well-known actors and actresses were abruptly aroused from their slumbers by the fire alarm.

William Pruette and Mrs. Pruette occupied apartments on one of the top floors. Mrs. Pruette was awakened by the crashing of glass. A moment later a policeman burst open the door and hustled them downstairs. Mrs. Philip McLeod, who was formerly interested in the Louise Beaudet Opera Bouffe company, was also living there with her husband, who is partially paralyzed. Both managed to get to the neighboring St. Cloud.

Nearly all the members of the Beerbohm Tree company were in the hotel. Lilly Hanbury, Henry Neville, Nutcombe Gould, and others of the English actors were all rudely disturbed and forced to vacate their rooms.

Emily Rigl became hysterical as she was helped down stairs by her maid. Mr. Neville went to the rescue, but in helping to lead Miss Rigl slipped and cut his foot on broken glass. The other artists in the hotel, Louis Harrison, Pol Plancon, Mlle. Drog, Norton Clarke, and Cissy Fitzgerald took refuge in the Vendome café.

The flames were soon controlled, but not until $15,000 damage had been done.

IS IN THE TENDERLOIN TO CLOSE?

Telegrams received in this city from members of In the Tenderloin company, last week in Cincinnati, seem to indicate that matters are not progressing smoothly with that organization. One actor telegraphs: "We are stuck here. Send money to reach New York."

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

PROFESSIONAL DOINGS.

Burr McIntosh will play Taffy in A. M. Palmer's production ot Trilby.

The second anniversary of the opening of the Empire Theatre was celebrated last Thursday night by the distribution of three-branch bronze candelabra as souvenirs.

Frank Pallma, musical director, has resigned his engagement with Hoyt and McKee, and joined the Thomas Q. Seabrooke Opera company.

Rehearsals of The War of Wealth will begin on Feb. 4. Jacob Litt has engaged for it Edgar L. Davenport, Joseph Wheelock, W. F. Crosby, Ruth Carpenter, Louise Galloway and little Anna McLaughlin.

There have been no more interested spectators of The District Attorney at the American Theatre than the present and ex-district attorneys of this city and neighboring places. Last week Colonel Fellows, Vernon H. Davis, District Attorney Ridgeway of Brooklyn, A. Oakey Hall, Delancey Nicoll, and the district attorney of Richmond County attended on different nights.

Lindsay Morris, manager of George W. Monroe's company, was granted a divorce in Boston on Jan. 10.

Daisy Dudley, of the Ward and Vokes company, was praised for her singing while in Boston.

The Brownies' Associaton will give their annual ball this (Tuesday) evening at Nilsson Hall. It promises to be quite a brilliant affair, as President Frank Burton is making earnest efforts to ensure a large attendance and to see that all the details of the festivity tend to the comfort and entertainment of the visitors. There is a Ladies' committee, of which pretty Louise Endicott, who plays charmingly in The Brownies at the Fourteenth Street Theatre, is a member.

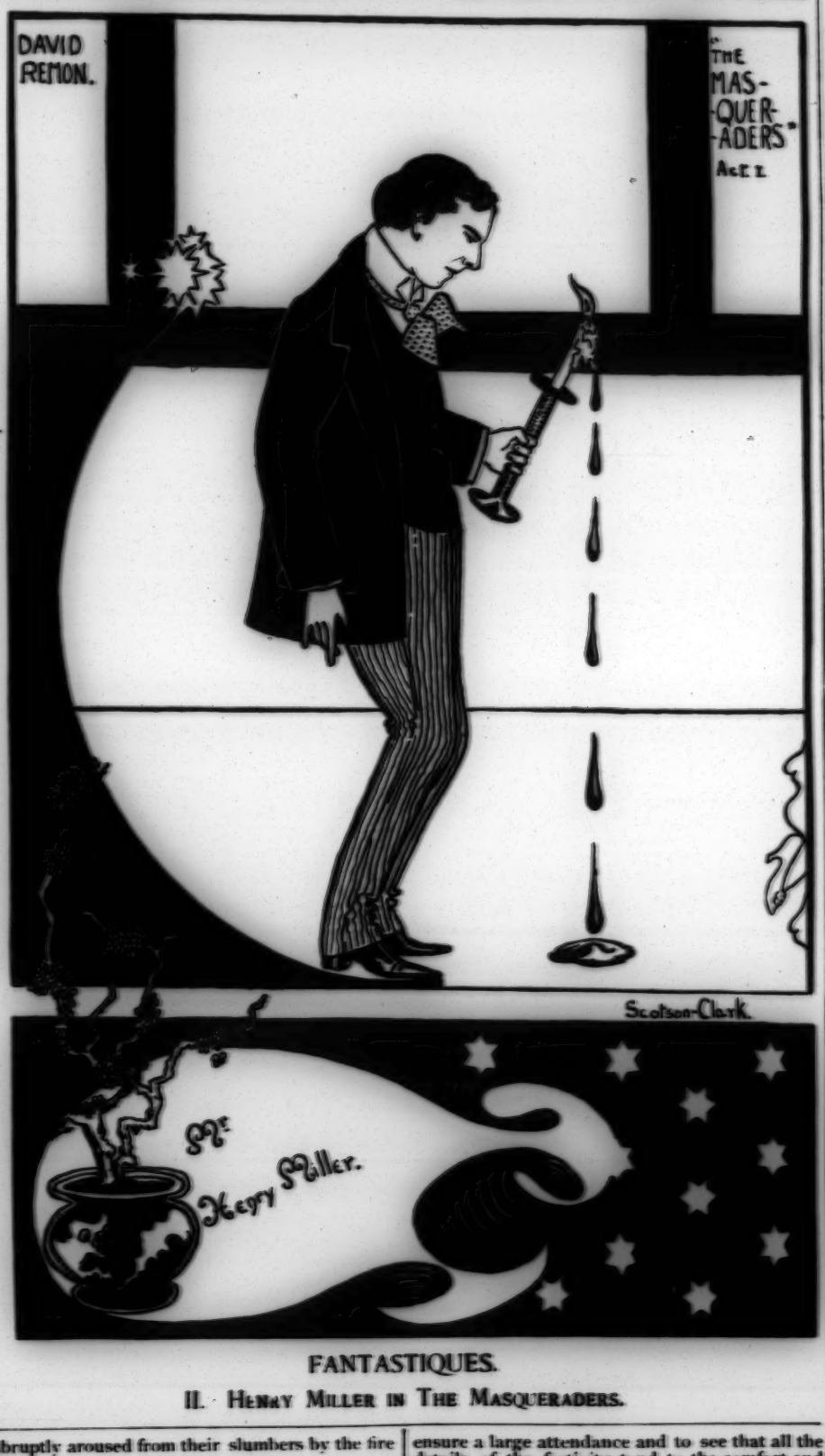
The Bostonians opened the new Richardson Theatre at Oswego, N. Y., last Thursday night. The new house is owned by Max H. Richardson. Joe A. Wallace is business manager, Earnest F. Favereau leader of the orchestra, and Albert C. Roberts scenic artist. Oswego has long needed a modern theatre, and the new house will well supply that want.

Mervyn Dallas has been specially engaged by Harbury and Flockton to play the title-role in The Flying Dutchman.

Frederick Julian, of the White Squadron company, was taken ill with lumbago, and left at Easton, Pa., where he was cared for by the Elks and the proprietor of the Franklin House. After an illness of nine days Mr. Julian rejoined the company in Baltimore. Charles Hall, assistant stage manager, played his part at short notice, and continued in it acceptably. Mrs. Neil Morton of this company was taken ill in Baltimore on Jan. 22, but is expected to rejoin the company this week.

Manager George H. Walker, of Austin, Tex., telegraphed last week that Richard Mansfield played there on Thursday to standing room. The receipts were $1,100.

Oscar Hammerstein's suit to compel Koster and Bial to render an accounting of the affairs of their partnership was concluded last Friday before Judge Dugro in the Special Term of the Superior Court. The judge ordered both sides to produce bills for goods in dispute charged by Acker, Merrall and Condit and those charged by the corporation to Koster and Bial.



FANTASTIQUES.

II. HENRY MILLER IN THE MASQUERADERS.

Norma Till, of the Rose Coghlan company was stricken the other day with diphtheria at Holyoke, Mass., where she was left under the care of a skilled physician and a trained nurse.

William Riley Hatch is playing the part originated by Sheridan Block in Captain Paul.

It is reported that the Park, Star and the Bijou Theatres, of Brooklyn, will be turned into continuous performance houses next season.

Myron B. Rice, manager for Mrs. Potter and Kyrle Bellew, has taken offices in the Abbey Building.

Walter Howe is with The Prodigal Daughter company. He played the leading part at two days' notice.

Gustave Frohman's Lady Windermere's Fan company closed season at Galveston on Jan. 12, after having been out since last March. The company arrived in New York by steamer last Wednesday from New Orleans. The play will go out again shortly.

Henry Miller has signed a new contract with Charles Frohman by which he will remain in his present position in the stock company for two years after May.

The part of Mrs. Hampton has been cut out of The Man Without a Country, and consequently Josie Bacon, who played the part, has left that company.

A son was born to Mr. and Mrs. Selby Tapsfield in Rochester, N. Y., on Jan. 20, but the child died on the following day.

Mary Hampton has been re-engaged by Charles Frohman for next season.

The cast of Humanity at the Fourteenth Street Theatre will include Joseph R. Grismer, Phœbe Davies, Frazer Coulter, Annie Clarke, Theodore Hamilton, Bébé Vining, Scott Cooper, Agnes Rose Lane, Brenton Thorpe, Doré Davidson, Trella Foltz Toland, Sadie Price, James E. Sullivan, and others.

Lillian Scanlan, who recently retired from 1492, has joined Jakobowski's Opera company, which will produce The Birth of Venus.

W. F. D. Batjer, formerly an actor and now manager of the Opera House at Abilene, Tex., was married in that city on Jan. 16 to Lois Minter, a non-professional.

The J. E. Comerford company, in From Sire to Son, resumed their tour on Saturday at Plymouth, Mass., under the management of Norman Campbell. Harry Lew Palmer, late with Callender's Minstrels, is business representative.

Ben Teal will stage The War of Wealth for Jacob Litt.

Mary Anderson, who plays a part in W. A. Sanford's The Prodigal Daughter, suffered severe burns on her limbs by the explosion of an alcohol lamp in her dressing-room at Waterbury, Conn., last Thursday night. The flames, which involved her clothing, were extinguished by persons of the company, and she went on with her part after her burns had been bandaged.

David Elwyn Dow has joined Hands Across the Sea as business manager.

A benefit for the fresh-air fund Summer home of the Wayside Workers was given at the Garden Theatre last Thursday afternoon, and was well attended. Acts from Little Christopher, A Night Off, and The Rivals were given, and Mrs. Kendal recited "'Ostler Joe."

J. Frank Conklin, formerly manager of the Grand Opera House and the Lyceum Theatre, Minneapolis, was in New York last week. Mr. Conklin brought the body of his mother, who died in Minneapolis on Jan. 14, to Newburgh for interment.

Ellen Vockey was the object of many social attentions during her recent stay in Baltimore. She is a native of that city.

THE MIRROR has received the catalogue of the Walton Institute, 321 West Forty-third Street, which is equipped for the study of polite and physical culture. Its patrons are well known persons, and its instructors are adept in the branches intrusted to them.

L. A. G. Shoaff, who has managed the old theatre at Paris, Ill., for twenty years, will build a new block that will include a new theatre in that city.

Charles A. Parker, a short story writer of some distinction, and for the past two years connected with the Columbus and Havmarket Theatres, Chicago, has been engaged by Manager Jacob Litt as press agent for his attractions. Mr. Parker also represents several Western newspapers as special correspondent, and will next season serve Mr. Litt at the Metropolitan Opera House, Minneapolis.

The Cazman Purposes Syndicate will next season send out an organization of international vaudeville stars, headed by Henri Cazman and Mam'zelle Flossie. Mr. Cazman will soon return to Europe, and will sail for New York next September, bringing his company with him. The company will play but twenty or twenty-two weeks, beginning late in October.

George F. Hall has closed with McFadden's Elopement, and his place has been taken by Charles Ward.

Charles Frohman will produce The Foundling, a comedy by Messrs. Lestocq and Robson, at Hoyt's Theatre, on Feb. 25. A one-act play will be given as a curtain raiser with Annie Russell in the cast.

A Pittsburg paper, the *Gazette*, soberly remarks: "Jesse Bartlett Davis is an artist to his finger tips. His whole life has been devoted to music, and his voice and individuality have charmed thousands of theatregoers all over the country."

Mrs. M. L. Stevens entertained the Professional Woman's League last Friday afternoon with a description of the plains of the Orinoco, illustrated by stereopticon views. Following the lecture she showed curios, fruits and products of the region with specimens of the handiwork of the people.

Manager Genslinger, of the New Manhattan Athletic Club, who had Officer Gormley, of the Gerry Society, arrested for trying to force an entrance into the club, appeared in the Yorkville Police Court last week on a summons issued by Acting-Captain F. W. Robb, of the Twenty-third sub-station. The club has been conducting a vaudeville entertainment, it is declared, for the benefit of the members, and the captain thinks they are violating the theatrical license law.

The auction sale of seats for the opening night of Beerbohm Tree's engagement at Abbey's realized about $2,500.

H. H. Schmedling is no longer manager of the American Dramatic Exchange, Chicago, and is now on his way to Havana, Cuba, and South America.

Clair Tuttle has joined an American Hero, under the management of George E. Beckley.

The Aunt Sally company celebrated the close of their twentieth successful week by a banquet at the Keystone Hotel, Joplin, Mo., on Jan. 29.

Little Ada Vanden Gilbert has been especially engaged for the child's part in The Man Without a Country for the rest of the season.

TELEGRAPHIC NEWS

CHICAGO.

The Weather Interferes with Amusements, but Still There is a Series of Good Bills.

[*Special to The Mirror.*]

CHICAGO, Jan. 28.

We are having a good deal more than our share of weather. Last Monday night, for instance, there was a blizzard which kept people at home, and again Friday night there was a second and more complete edition of it that stalled even those who had purchased seats. So business at the theatres did not average up at all well. But we 'ave 'opes.

Tim Murphy and Eugene Canfield opened at the Grand last night before a large audience, in Herbert Hall Winslow's play Alimony, and made a hit. Winslow has written a new third act and it was rehearsed here all last week. The play is very funny and both stars have good parts.

Manager Frank Hall, of the Casino and Winter Circus, continues to reach out for Chicago theatrical property and he will soon add Havlin's to his string. He also takes Pike's Opera House, in Cincinnati. He will call Havlin's Hall's Bargain Theatre, and will assume control Feb. 17. The prices will run from 10 to 35 cents, and the performances will be continuous. He says he will have Digby Bell and Bessie Tannehill and will put on Pinafore. Children in arms will be admitted and admitted free. The same plan will be adopted in Cincinnati. Hall is a hustler, and his two established places here are coining money.

This is the last week of The Gaiety Girl at the Chicago Opera House and the business continues large. It will be followed by Lillian Russell in her new version of The Grand Duchess.

Over at the Columbia Rice's 1492 is on the high wave of success, and is pleasing very large audiences. It has some time yet to run.

The Black Crook's successful engagement at McVicker's closed Saturday night and James A. Herne opened there in Shore Acres before a large audience for a run.

John Drew has said good bye at Hooly's where Olga Nethersole opened there to-night in Camille before a crowded house and made a hit with the swells. Barrymore heads her support, which is excellent.

Arthur Byron, of the Drew company, has shaved the top of his head to prevent the hair from falling out, and on the stage he is compelled to wear a Losee—I mean a toupee.

My literary friend, "Punch" Wheeler, writes me from dear old Boston as follows:

In Max Lowenthal's new play, Mated, But Not Married, there will be a real race on clothes horses, and he will sell pools in the audience, allowing twenty to one, in stage money.

Max is a thorough advertiser. When he was sick at Ulber's, Twenty-eighth Street, New York, Harry St. Ormond, president of Paul Barnes' "Heart Club," presented him with a one-sheet porous plaster, black on yellow, when Max at once had a lithograph date put under it, so the guests on his floor could see when his show opened its season.

The annual ladies' dinner of the Forty Club takes place at the Wellington to-morrow night and among the guests will be Camille D'Arville, Maurice Barrymore, George C. Boniface, Jr., Tim Murphy, Aubrey Boucicault and J. K. Murray.

An excellent performance of Oliver Twist drew well last week at the Schiller, to which pretty house Miss D'Arville returns with her tuneful opera Madelaine this week.

There are to be Sunday afternoon popular concerts at the Schiller, beginning next Sunday, given by the Chicago Marine Band, under the direction of T. P. Brooke.

Marcus R. Mayer, looking more fascinating than ever, is once more in our midst as manager of Miss Nethersole.

I was pleased to see by the New York papers that The District Attorney made a pronounced hit. I also noticed that the critics attempted to have their usual fun with Will Lackaye. If he would habitually wear a monocle and drop his h's I think he would meet with more success in Gotham. I'm afraid he's too much of an American for you, but he suits us out this way.

Herbert Hall Winslow has been here rehearsing his new edition of Alimony for Murphy and Canfield.

H. R. Jacobs expects to locate here now. His houses are doing very well. Gus Heege opened in Yon Yonson at the Alhambra yesterday. Freeman's Funmakers in A Railroad Ticket at the Academy of Music, and J. H. Wallick in The Cattle King at the Clark Street Theatre. The Country Circus is underlined at the Alhambra, The Two Sisters at the Academy, and Razzle Dazzle at the Clark Street.

Sandow had a great big week at the Haymarket, and it is generally agreed that he has the best vaudeville show on the road. The Derby Winner followed last night, and had a big house.

The annual benefit of the Press Club occurs Thursday afternoon at the Columbia. All of the attractions in town will be represented, and the artists will be paid for their services, which is a good idea. Pretty Grace Filkins, of Shore Acres, will be seen; also Camille D'Arville, Theresa Vaughn, and Marie Dressler.

Hallen and Hart, who had Later On at the Grand last week, were given a terrible slating by the press, though their show is about the same as ever.

The Dazzler opened well at the Lincoln yesterday, and at Havlin's Ship of State sailed in in good shape.

There are good vaudeville shows at the Lyceum, Olympic, and Park, and Sam. T. Jack offers the usual good burlesque shows at his Madison Street Opera House and Empire, while continuous performances are the feature at Hall's Casino, and the big circus bill is on at his Winter circus.

Tony Denier has had a flattering offer to take his Humpty Dumpty to London.

Ned Giroux sends me Wynnee Burrotghs, who he says is a front-row soubrette with Springer and Welty's Black Crook, and I also have Florance Mae Enicken.

George A. Fair is here representing a big New York mercantile house, and doing well.

Chicago has a new illustrated paper called *Vanity Fair*, also another bright one called *Push*. The latter is a good thing, too.

H. B. Thearle and O. E. Skiff will give the Society Circus here for charity next week.

Colonel John P. Hopkins has leased the Gaiety, formerly the People's, and will open it on Feb. 10 with continuous performances. O. F. Miller, of Milwaukee, will take the Standard, on the West Side, and run it on a similar plan, so Chicago will have four continuous show houses.

Elwyn A. Barron, the well-known dramatic writer of the *Inter-Ocean*, who has been at death's door, is steadily improving.

It is beginning to snow again. I hope the wires are not down.

"BIFF" HALL.

CINCINNATI.

John Drew and James O'Neill—Pike's Leased for Continuous Performances—Current Bills.

[*Special to The Mirror.*]

CINCINNATI, Jan. 28.

John Drew in The Butterflies opened to-night at the Grand. He is to be followed by Francis Wilson.

James O'Neill gave Virginius at the Walnut this evening. Monte Cristo is billed for the rest of the week except Friday. Next, Alexander Salvini.

Dockstader's Minstrels, with Billy Emerson and many other old favorites, filled Havlin's last night. The coming attraction is Oliver Twist.

McNulty's Visit is doing a good business at the Fountain this week. It gives way to Fougère.

Irwin Brothers' combination is holding the boards at the People's this week. Underlined are Russell Brothers.

Robinson's is having a revival of pantomime, and Humpty Dumpty is the attraction in conjunction with the farce comedy, A Crazy Lot. Temptation of Money next.

The Hustler will do well at Heuck's. The audiences were big yesterday. Next will come The Still Alarm.

Kohl and Middleton presented a varied bill comprising De Valde Tropez, Karo and Norma, Joe Lucasie, Axtell and wife, Fields and Fields, Andy and Flora McKee, and others.

Tuesday Governor McKinley and party occupied orchestra chairs to see E. H. Sothern in A Way to Win a Woman at the Grand.

The papers for the leasing of Pike's are to be signed this week.

Sydney Wood, of this city, has joined Seabrooke's company as [illegible] and will sing the part of Amina in [illegible] Vizier. Irene Murphy is to take the place temporarily of Elvia Crox, whose health has not been good lately.

Frank Hall, of Chicago, has subleased from Messrs. Rainforth and Havlin Pike's Theatre, for the purpose of giving a high-class order of vaudeville entertainments on the "continuous performance" plan. It will be run in connection with Mr. Hall's circuit of theatres. It is the intention of the new manager to remodel Pike's materially. Word also comes from Chicago where Mr. Havlin has been the past week, that he has leased his Chicago theatre.

WILLIAM SAMPSON.

PHILADELPHIA.

Amusements in the Quaker City Theatres—A Circus Deal and a Change of Location.

[*Special to The Mirror.*]

PHILADELPHIA, Jan. 28.

Marie Burroughs at the Park has added largely to a growing reputation. The Profligate was the week's bill, and it served its purpose admirably. In every way the engagement was successful. Shenandoah follows for a fortnight.

Sybil Sanderson's first appearance at the Academy in grand opera Tuesday night was preceded by the announcement of her illness, and the consequent craving of indulgence. She made a fine impression in Manon before a very large house. Les Huguenots will be given on Jan. 31. The local newspaper roasting has warmed up the management to something like effective work.

De Wolf Hopper with Dr. Syntax has everything his own way at the Chestnut Street Opera House. His reception was a feature in itself, the first night, as was the appearance of Jennie Goldthwaite. All the best seats are taken for the week. Feb. 4 will be a souvenir night, the occasion being the two hundredth performance.

Charley's Aunt at the Chestnut Street Theatre had a seventy-fifth night souvenir performance on Jan. 21. Attendance continues fair.

Lillian Russell at the Broad has drawn to the capacity. Her voice shows signs of wear, but her work is satisfactory in the main. The Grand Duchess continues as the bill for the present week. It is staged in gorgeous style.

Who does not laugh at the inimitable native wit of Bobby Gaylor in Sport McAllister. The Empire has had a strong week with him and his adequate company. William Morris in The Lost Paradise follows.

Billy Barry with The Rising Generation renewed his friendship of former years. The play is in capable hands, and the Walnut is sure of a great week when the Barry company is the attraction. Peter Dailey and May Irwin follow.

Little Trixie at the Standard did the most lucrative matinee business thus far this season. The performance and company were far above the average at more pretentious theatres. May Smith Robbins assumes five characters during the four acts. The company is one of especial excellence. True Irish Hearts is the bill this week, with E. W. Rowland as the star.

Albini's Empire Entertainers, a new vaudeville organization, pleased very large audiences at Gilmore's Auditorium. Many of the features are original and strong, particularly the acts of McAvoy and Doyle, the tough of Nellie Maguire, and the magical turn of Albini. Yale's Devil's Auction will have a banner week, this being its first appearance here this season.

On the Bowery repeated its first success at the National. The company is excellent. Shaft No. 2 follows, with the house sold for the first two nights.

Kate Claxton and Madame Janauschek played the most successful engagement with The Two Orphans ever known in this city. The Grand Opera House could not hold the people, and the enthusiasm of the auditors was above concert pitch during all the dramatic situations. The Boston Howard Athenæum company follows, and the prospects are bright.

Darkest Russia appears to be an established favorite. Last week at the People's it drew well. It was mounted with two new scenes. Hanlon's Superba follows, it being a return date.

Creston Clarke's engagement at the Girard Avenue is drawing to a close.

The Kensington gave Blacklisted all week to fair attendance, and is followed by A Barrel of Money, which made such a capital record at the Standard a fortnight ago.

The Paymaster is at Forepaugh's.

The Lyceum has been playing the Watson Sisters' Burlesque company to crowded attendance.

The Bijou continues to please with varieties of programmes.

Carncross' Minstrels have a funny skit entitled The Society Bride's Hop.

Little Trixie will close in April.

A new "perpetual motion" theatre is being negotiated for on Eighth Street near Walnut. It is to have two fronts one on Eighth and one on Sansom Street.

Princess Bonnie returns to the Chestnut Street Theatre in April for a run to the close of the season.

Eleanore Mayo has announced her marriage to James Elverson, to take place in the early part of March. She declines to sing during the coming engagement of the Princess Bonnie company in Washington, D. C.

Hugh Stanton and Francesca Redding have brought an action for $10,000 damages against a Sunday journal here for libelling them during their engagement at the Bijou.

Fred. Chippendale, an inmate of the Edwin Forrest Home, who went totally blind on account of a cataract in both eyes, has had a successful surgical operation performed restoring his sight.

Sousa's Band gave a concert at the Academy Jan. 26. Carrie Duke, a pupil of the noted violinist, Joachim, made her debut after a triumphant appearance in Washington. Myrta French was the soloist.

Ysaye, assisted by Aime Lachaume, pianist, gave a well attended concert at the Academy on Friday afternoon, Jan. 25.

Frank Howe, Jr., manager of the Park and Walnut Street Theatres, on Saturday last signed a renewal of the lease for the Walnut for a period of five years beginning Aug. 1, 1895. The rental has been reduced by the owner, John S. Clarke, rather than have Mr. Howe withdraw from the management of the house he has so successfully conducted since the retirement of Rich and Harris.

Marie Burroughs was robbed of a valuable lot of diamonds at the Hotel Metropole, where she was stopping during her engagement at the Park.

Manager Thomas S. Kelly, of the National Theatre, in conjunction with three other capitalists, has bought the block of ground at the corner of Broad and Dauphin Streets belonging to the estate of Adam Forepaugh, deceased. The price paid was $275,000. This was the last remaining open space in the city for the exhibition of tent shows. The new owners will build handsome residences upon the site.

What was known as the Adam Forepaugh show has departed and young Adam Forepaugh, son of the founder, has bought much of the paraphernalia and rolling stock for his business. The Winter quarters of the old show have been leased by Ringling Brothers, of Baraboo, Wis., who will hereafter make their headquarters in this city. This is an evidence that they intend to pitch their tents in this section in the near future.

EDWIN RUSHTON.

PITTSBURG.

Francis Wilson at the Duquesne—The Black Crook—The Ensign—Other Bills—Notes.

[*Special to The Mirror.*]

PITTSBURG, Jan. 28.

The return of Francis Wilson to the Duquesne to-night, and the production for the first time here of The Devil's Deputy, brought out the fashionable clientèle of the house in force, and standing room was at a premium. Mr. Wilson, Amanda Fabris and Lulu Glaser were well received. Marie Burroughs follows.

At the New Grand Opera House Eugene Tompkins' Black Crook packed the house. Miss Gilbert and Sam Collins made a hit in their specialty. Princess Bonnie returns next week.

The Ensign was given at the Bijou to a good-sized audience. Next week, The Hustler.

At the Alvin Felix Morris opened with a fine cast in A Game of Cards and Behind the Scenes. The house was well filled. The New Dominion and The Best Man are underlined. E. H. Sothern follows.

Russell Brothers' Comedians gave a good vaudeville bill at the Academy of Music. Next week, Gus Hill's World of Novelties.

At the New World's Museum Theatre, Allegheny City, the border drama, On the Trail, was given. Lesier and Williams, Dora Wiley, and Maud Detti appear in the vaudeville.

Henry C. Schwab, manager of the new Grand Opera House, has been very ill for the past two weeks.

Manager E. D. Wilt is endeavoring to again float the East End Theatre by organizing a stock company.

E. J. DONNELLY.

BOSTON.

English Stars Back Again at the Hub—Horses Divide Honors With Actors—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Jan. 28.

Boston is almost criticless to-night, as the leading dramatic writers have gone on to New York to witness Beerbohm Tree's first appearance. For novelties the stay-at-homes have the reappearance of Mr. and Mrs. Kendal and Wilson Barrett and the representation of The Girl I Left Behind Me, and The Prodigal Daughter, in which horses divide honors with actors.

At the Boston Wilson Barrett made his reappearance, presenting The Manxman for the first time in this city. The Manxman will be continued all the week, the next being devoted to selections from repertoire.

The other English stars to reappear in Boston to-night were the Kendals, who played their first Boston engagement on the stage off the Hollis Street, appearing at the Tremont in Lady Clancarty. Next week they will revive several old pieces.

Horses and men monopolized the stage of the Hollis Street to-night, when The Girl I Left Behind Me was revived with the most realistic rescue scene that has ever been witnessed on the Boston stage. The piece received a splendid presentation, Maud Harrison being especially fine. James E. Wilson repeated the excellent work of his long run at the Columbia last year.

Horses also divided honors at the Bowdoin Square, where Walter Sanford's production of The Prodigal Daughter was greeted by a large audience. Mary Anderson, the leading lady, is a Salem girl, who has many friends here, and Frank Blair and Edith Murilla are well remembered from the long run of Ship Ahoy. Walter Sanford had a second company to open in Boston to-night, The Power of Gold at the Grand Opera House, where it had played for many times with uniform success. One of the interesting features for Boston people was the appearance of Carl Scranton, who made a conspicuous success on the amateur stage here before adopting it as a profession.

Joseph Haworth has been drawing large and enthusiastic houses at the Castle Square. The event of the engagement was his first appearance as Richelieu on Friday when he gave an admirable impersonation, one rich in promise. Critical Boston was out in full force and critical Boston came away unanimous in praise of the good work done by the actor. It was the opinion that Haworth's Richelieu stands closest to Booth's, although it is by no means a copy. Mr. Haworth's company was not equal to the demands, the only capable impersonation being the Julie of Grace P. Atwell, an old favorite at the Museum. Apropos of Mr. Haworth's Hamlet, H. A. Clapp, the distinguished Shakespearean critic, pronounces it the strongest impersonation since Booth's.

Westward Ho! continues to draw large houses at the Museum, where the run will be continued until further notice.

The old Bijou was reopened to amusement-seekers to-night. Under the name of Bijou Opera House it will make a bid for occasional patronage. For the first week Bubbles, a new farce-comedy, will be given by George A. Carter, Maud K. Williams, Augusta Klaus, Mlle. Prolo, and a good company. It is probable that the house will be open for only occasional and special performances. I hear rumors, however, of making it a Boston Koster and Bial's in case the legal permission can be obtained.

The Passing Show has made a tremendous hit at the Columbia and the business is about the largest of the season at that house. John E. Henshaw has been replaced by Frank David, who is a favorite here. Vernona Jarbeau and Lucy Daly divide honors for the women, while George A. Schiller and Charles J. Ross do the same for the men. The only criticism has been in regard to the *risqué* costumes of the dancers.

Irene Perry has returned to the stage after an absence of several seasons, and her first appearance was made at the Park to-night, when she appeared as the Queen of Burlesque in A Black Sheep.

The other attractions of the week in Boston are: Keith's, continuous vaudeville; Grand Museum, Katherine Rober in The Buckeye; Lyceum, Lily Clay company; Palace, Gus Hill's New York Stars; Howard Athenæum, Violet Mascotte company.

Rose Coghlan was seriously ill during her last week's engagement at the Hollis Street, but she pluckily kept at her work and played the full engagement. It is probable that Mrs. Pacheco's Princess Walanoff will be abandoned soon, if it is played again, for Boston repeated the verdict of New York, but as Miss Coghlan has strong plays by Charles Coghlan and Clyde Fitch under consideration the loss will not be felt.

H. M. Meie sued William Austin for being struck by ice falling from the Palace a year ago. He wanted $6,000, but the jury last week gave him only $500.

Henry J. Leslie, the well-known manager, was arrested in this city last week on a suit for debt instituted by John Reynolds, of Hotel Reynolds. Leslie could find no one to bail him out and he had recourse to the poor debtor's court, where he stated that he did not have the $20 to place him within reach of court proceedings. The suit arose from the decoration of the Reynolds when he took the contract to decorate the foreign rooms for $800. The work was done, and after he had gone workmen appeared claiming that they had not been paid. The bill was put in a lawyer's hands, and later when Leslie came back to Boston after a long absence he was arrested. An unpaid board bill for $27 also figured in the allegations.

Mrs. John Stetson has sailed for Europe specially to witness the production of The Chieftain at the Savoy, London. Does this mean that her husband is to have the American rights to the piece?

Fred. Lenox and Josie Sadler have been doing splendidly on the New England circuit in Prince Pro Tem. Special hits have been made by Madelaine Lack as Lucie, and Jessie Bradbury as Gwendolen.

There is a bill before the legislature to prevent the offensive use of buildings for advertising purposes.

One of the most interesting petitions to come into the legislature to-day was from Mr. Hibbard, of Boston, for an act incorporating J. B. Schoeffel and others as the Theatre Owners' Fire Insurance Company of Boston, to be established upon the mutual principle for the purpose of insurance against loss by fire, theatres, concert and music halls, scenery, costumes and other theatrical property.

J. E. M. Sanford, of the Globe, who wrote the bright libretto of Cinderella for the floating hospital benefit, has an extravaganza, William Penn, which will soon be produced by professionals.

JAY BENTON.

WASHINGTON.

The Vale of Avoca at the Academy—William H. Crane in a New Role—Gossip.

[*Special to The Mirror.*]

WASHINGTON, Jan. 28.

A new romantic comedy-drama in four acts, by Clay M. Greene and Leonard Grover, entitled The Vale of Avoca, received its *première* to-night at the Academy of Music, introducing to the public in the person of Charles H. Hopper, an actor of fine qualities and a singer of rare ability—a new aspirant for stellar honors. A very large audience was present, who voted both star and play a success, an evenly strong and well-balanced company aiding in the result. The play is clever in plot and dialogue, and of much interest throughout. Besides Charles H. Hopper the cast includes Hugo Toland, Clarence Handysides, Neill O'Brien, James S. Maffitt, George Reynolds, Paul Barnes, James Peters, Robert Warren, Annie Ward Tiffany, Annie Haines, Rose Tiffany, Florence Ashbrooke, Lillie Madison, and Juliette de Grignon.

The title of the play takes its name from one of the most romantic spots in Ireland, the Vale of Avoca, which Tom Moore has immortalized in the lines: "There is not in this wide world a valley so sweet, as the vale in whose bosom the bright waters meet." The play was handsomely mounted the production having been specially gotten up by Manager Charles E. Evans, of the Herald Square Theatre, New York, who stands sponsor for this attraction. All the scenery was built and painted under the author's personal supervision. The play was staged and produced under the direction of Max Freeman.

The openings at the other houses comprise Otis Skinner at the Grand Opera House in His Grace de Grammont; the Texas Steer at the matinee; James B. Mackie in The Side Show at the Bijou; and Gus Hill's World of Novelties at the Lyceum.

William H. Crane produced his new comedy, His Wife's Father, by Martha Morton at the National Saturday night and launched another success. The house was packed to overflowing. The audience received the play with a great deal of warmth and laughter, and honored Mr. Crane and company and the authoress, Miss Morton, with curtain calls. The central idea of the work is taken from the German of L'Arronge, and the story deals with the love of Buchana. Billings, a man of middle age, for his daughter Nell. In a fit of overzealous affection he consents to her marriage with Frank Hamilton, a young man in his employ, and on the day of the ceremony makes Frank a partner in his business. When the young couple tell Billings of their intention of going on a short honeymoon trip, he declares that he will go with them, as he does not intend to allow his daughter to go away with a strange man. They circumvent him, however, by planning an amusing escape. Upon their return old Billings insists that they must live in his house, and he fits up rooms for them. Having nothing to do the old man becomes a good deal of a nuisance to himself and to everybody else, and particularly to the young wife, as Frank eventually takes a trip to Europe to escape his father-in-law's interference in his domestic affairs. Frank returns, however, and all are made happy by old Billings, who consoles himself by taking a wife to himself. The action takes place in New York city. The part of Buchanan Billings, an old fashioned self-made man, gives Mr. Crane great scope for comedy work. On Feb. 25 Mr. Crane is to put the comedy on for a run at the Fifth Avenue Theatre, New York. Hon. Henry C. Miner was here to attend the performance.

It is apparent at the present writing that Manager John W. Albaugh will not be allowed to continue the construction of the New Lafayette Square Opera House, the commencement of which has already been made by the demolition of the property now occupying the site. Senator Gray last week introduced in the Senate an amendment to the Sunday Civil Appropriation bill, to acquire by condemnation proceedings the property known as the Blaine premises, adjoining the Department of Justice. The stated object is to acquire the ground for a government building to be erected in the future.

Joseph Jefferson and family left Washington for St. Augustine, Florida, last week. They go from there to Punta Gorda, where they will remain for some time. Previous to leaving Mr. Jefferson made arrangements to place on temporary exhibition in the Corcoran Art Gallery an original "Rembrandt" which is valued at $30,000.

Franklin Fyles has been here in close conversation with William H. Crane concerning a new play that the former is writing for the comedian.

JOHN T. WARDE.

ST. LOUIS.

Manager John W. Norton Killed in a Railroad Accident—The Theatres This Week.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 28.

John W. Norton, manager of the Grand Opera House, was injured in a wreck on the Pennsylvania railroad at a point a short distance this side of Indianapolis late this afternoon, and died in a few minutes.

His train left St. Louis at one o'clock this afternoon and he was en route to New York to make arrangements for the coming here of the Metropolitan Opera company at the Exposition Music Hall in March.

Mr. Dillon, manager of Pauline Hall, playing here at the Grand, and his wife, were with Mr. Norton, and were both injured.

Alexander Salvini commenced his engagement at the Olympic Theatre last night in Don Cæsar de Bazan. To-night his new romantic comedy, The Student of Salamanca, has drawn a fine audience. Ruy Blas will be produced to-morrow night.

Primrose and West's Minstrels opened at the Hagan yesterday, playing to big audiences both afternoon and evening and giving a fine performance.

Hopkins' Pope's Theatre made a change of bill yesterday afternoon and presented a strong line of vaudeville artists to a big audience. The bill included the drama, A Great Wrong.

The Derby Mascot drew well yesterday at Havlin's, and continues during the week.

Reeves and Palmer's Cosmopolitan company are the attraction at the Standard this week, opening to two full houses yesterday.

Matinees were given daily at the Olympic Theatre last week, and S. R. O. was the rule.

The Interstate Amusement Company was organized in Chicago last Monday. It is comprised of St. Louis and Chicago capitalists. John D. Hopkins is general manager. It is for the purpose of running theatres on the continuous plan. They have leased the People's Theatre, Chicago, from Jonathan Clark for the term of fifteen years. It will open Feb. 10 with dramatic and vaudeville, the same style that is now running at Pope's. The Chicago Theatre will be under the management of Charles P. Elliott, now at Pope's Theatre.

W. C. HOWLAND.

CLEVELAND.

Marie Burroughs at the Euclid.—Sandow at the Lyceum.—Bills at Other Houses.

[*Special to The Mirror.*]

CLEVELAND, Jan. 28.

Marie Burroughs was welcomed by a good house to-night at the Euclid Avenue Opera House. The Profligate was the play presented. It holds the boards all week with the exception of Saturday night when Judah will be given. Next week will be divided between Thomas Q. Seabrooke and John Drew.

The Lyceum Theatre has for its attraction to-night J. S. Coxey who lectures on "The Cause and the Cures of Financial Depression." To-morrow night Sandow and his vaudeville company open for the rest of the week. The Dazzler is the next attraction.

H. R. Jacobs' Theatre had good houses this afternoon and night to see The Man Without a Country which remains all week followed by Barney Ferguson.

C. W. Williams' Comedians pleased large audiences at the Star both afternoon and evening. Next week, Weber and Field's Own company.

Charles R. Hawley, the baritone, a native of Cleveland, was with the Bostonians last week. He took the role of Little John on Saturday evening and was the recipient of much praise for his good work.

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Last Matinee Wednesday. Miss Rehan as Cousin Val. Thursday, Jan. 31, first production of a new farcical-comedy,
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And a revised version of Sheridan's farce of THE CRITIC, called A TRAGEDY REHEARSAL. Miss Rehan in both plays. Mrs. Gilbert in both plays. Miss Haswell in both plays. Mr. Lewis in both plays. Mr. Gresham, Mr. Herbert, and Mr. Clarke in both plays, Miss Carlisle and Miss Elliott, Mr. Craig in the cast, and Mr. Dixey as Mr. Puff. First matinee Saturday next at 2 o'clock.

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[CONTINUED FROM PAGE 6.]

ger): Lillian Kennedy opened a three nights' engagement to a large house 24 in She Couldn't Marry Three. Hoss and Hoss 28; fine performance. The Deacon, local. Feb. 5; Captain Paul 13; Manola-Mason 18.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): In Old Kentucky 23; S. R. O.==GORMAN'S THEATRE (Charles J. Gorman, manager): Sawtelle Dramatic co. 21-26 in nightly change of bill, filled the house.

NASHUA.—THEATRE (A. H. Davis, manager): The Sawtelle Dramatic co. played a week's engagement to good receipts 14-19. A sacred concert by the Imperial Orchestra drew a good house 21.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Joseph Haworth and a good co. presented Hamlet to a medium house 17. Lillian Kennedy began a three nights' stand 21, presenting She Couldn't Marry Three to the capacity of the house, and turning people away. A Daughter of Dixie and A Midnight Frolic drew crowded houses the rest of the engagement. Hoss and Hoss 29.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, representative manager): Charles Frohman's co. in Sowing the Wind did a good business Jan. 21 25; everyone in the co. did well. John Griffiths in Faust 28-31.==H. R. JACOBS' THEATRE (M. W. Tobin, representative): The Police Patrol 17-19; fair houses. Charles T. Ellis in Casper the Yodler opened to a fair house 21. The Star Gazer 28-30; The Land of the Midnight Sun 31-Feb. 2.==WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): The Meteors headed by Bessie Bonehill, who sang a number of new songs, gave a good variety bill 21-26.==Reilly and Woods 28-2==ITEMS: The T. M. A. ball came off at the Krueger Auditorium on 17. The hall was handsomely decorated and calcium lights gave greater brilliancy to the scene. The march was led by Treasurer Harry C. Dennis and wife of Miner's Theatre.—Chauncey Olcott during his stay here was entertained at their houses by P. T. Quinn, Esq., and Captain Fleming.—The two horses with The Police Patrol were so badly injured while leaving the stage at Bridgeport, Conn., that they had to be left behind. The co. appeared here with a local team, consequently the hitching scene had to be omitted. The horses will rejoin the co. at Paterson.—J. E. Starks, formly treasurer of Miner's Theatre, is now in full charge of the Opera House at New Brunswick. The house is closed for two weeks for repairs. It will reopen with a new drop curtain and scenery.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Lost Paradise 18, 19; appreciative audiences. William Morris and the entire co. are good. Power's Ivy Leaf 21 to fair business. Police Patrol 24-26.==BIJOU THEATRE (Ben Leavitt, manager): The Original Georgia Minstrels 21-23. The house was good at the opening performance but the subsequent ones were light, owing to the inferior performance. Billy Farrell, who was especially engaged to strengthen the co., is an exception of course, as he is a very clever artist in his line. Field and Hasson's Drawing Cards 24-26.==ITEM: John R. Fitzgerald, Paterson's playwright, will produce his new comedy An Irish Heiress, at the Opera House in February.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Minnie Lester closed a very successful week's engagement 10. W. H. Powers, Jr., in The Ivy Leaf to fair business 22. William Morris in The Lost Paradise 23; large audience. Baggage Check 28; Hot Tamales 1; Thatcher and Johnson's Minstrels 5; The New Boy 6.==DRAKE OPERA HOUSE (William McD. Drake, manager): The Still Alarm to S. R. O. 17. J. B. Mackie in The Side Show 21; fair house. Texas Steer 24; Robert Gaylor 29.==ITEM: The Central Theatre opened on 21 with a high-class vaudeville to a packed house.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Still Alarm was presented by a good co. 19 to a large and enthusiastic audience. The strong and interesting story of The Lost Paradise was finely presented 21 to a good-sized audience. The Beethoven String Quartette, Emie Scherick, celloist; the Schuman Male Quartette, Inez Grenelli Robbins, soprano, in grand concer 22, under the direction of Alfred Hunt, a young musician of this city, was a success and from a classical point of view it was the musical event of the season. James B. Mackie in his new production The Side Show appeared before a fair-sized audience 23. A Trip to Chinatown 29; Donnelly and Girard 31; Conroy and Fox Feb. 2; Devil's Auction 4; True Irish Hearts 7; Darkest Russia 9.

HOBOKEN.—THEATRE (John Clark, manager): Down in Dixie to excellent business 17-19. U. T. C. 21-26 to fair business. A Barrel of Money 28-30. Robert Hilliard in The Nominee 31-2.==GERMANIA THEATRE (J. H. Phillips, manager): These people appeared 21-26: Stowe and Seymour, Vera, Williams and Howard, Carroll and Larkins, Mona Wynne, De Voe and Taylor, and Emil Müller. Business good.==ITEM: At the Germania, Jan. 22, Vera, during her aerial performance, fell from a ladder into the audience, receiving a fracture of the right wrist.

PLAINFIELD.—MUSIC HALL (I. C. Varian & Co., managers): A Baggage Check to a medium audience 16. The Penier family in their La Danse De Vernoaise, was a feature. A Texas Steer 21; large and well pleased audience. Ivy Leaf 23; fair business. Thatcher and Johnson Feb. 4; Land of the Midnight Sun 11; Chauncey Olcott 19.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Kennedy's Players opened 21 to a crowded house.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): Blind Tom 14; fair house. Americus Quartette concert 21.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Mills, receiver): Marie Burroughs presented The Profligate 17-19 before large and well-pleased audiences. Among her support were Harry St. Maur, John E. Kellerd, Louis Massen, Kate Lester, Marion Abbott, Eleanor Perry, and Estelle Glen. Olga Nethersole made friends rapidly by her performances of Camille and The Transgressor 21, 22. Richard Golden is making his farewell visit as Jed Prouty, and reaches here 23. The Girl I Left Behind Me completes the week. The cast is headed by James Wilson, who was formerly treasurer at the Opera House.==HARMANUS BLEECKER HALL (C. H. Smith, manager): Dan McCarthy plays a return engagement 24-26, opening in Rambler from Clare. Robert Hilliard follows 28, 29 in The Nominee. Boston Festival Orchestra 30.==GAIETY THEATRE (Thomas Barry, manager): The London Gaiety Girls returned 21, and played to crowded houses. The Rose Hill Burlesque co. return 28.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollt, manager): The Girl I Left Behind Me attracted large audiences 21-23. The play was staged in a first-class manner, and the climax of the third act was enthusiastically applauded. On 24-26 Princess Bonnie, with Eleanore Mayo and Frank Daniels in the leading roles, was presented to fine houses. On the Bowery 28, 29; The Bostonians Feb. 1, 2.==COOK OPERA HOUSE (H. A. Foster, manager): The Coast Guard pleased large houses 24-26. The scenic effects were excellent, and the co. commendable. The Silver King 27-30; C. T. Ellis 31-2.==ACADEMY OF MUSIC (Louis C. Cook, manager): J. I. Dowling, ably supported by Myra Davis, and a good co., appeared before large audiences 21-26 in Captain Herne, U. S. A. Applause was frequent and merited. Kentuck 28-2.==MUSEE THEATRE (W. C. Moore, manager): Cyrene the acrobatic dancer, and several good specialists, pleased fine attendance 21-26. Variety 28-2.==ITEMS: The owner of Fitzhugh Music Hall has decided to convert that house into a modern theatre with all the latest improvements. Several cos. have been booked for early appearance. The house is centrally located, on the west side, adjacent to the public buildings.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Oliver Twist with Elita Proctor Otis as the star, played to fair business matinee and evening of 16. King Riley 17, by local talent. Hands Across the Sea to good houses 18, 19. Harry Lacy presented The Man from the West to good houses 21, 22. Olga Nethersole 23; Coon Hollow 25, 26.==RAND'S OPERA HOUSE (Gardner Rand, manager): Old Jed Prouty drew a good house 17. House dark week of 21-26.==GAIETY THEATRE (James Hearne, manager): Leoni and Everett's Ladies' Club to the usual good patronage 21-26.==ITEMS: George F. Learock has resumed his starring tour at Schenectady 21. Mr. Learock has been stopping at the Frear House for some time, recuperating from an affection of the throat. His friends here hope to see his version of Faust in the near future.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): This house was opened 24 by the Robin Hood Opera co. to over $2,500. The new theatre is modern in every respect and very beautiful. It seats 1,400, is heated by steam, lighted by both electricity and gas, has velvet carpets, and fitted with Andrews-Demarest chairs, upholstered in plush for boxes, loges and orchestra, in leather for the other parts of the house. The prevailing tones of the interior are robin's egg blue, lavender, gold and old ivory. The stage is 50x68; height, 60 feet; proscenium opening, 32x40; furnished complete with everything up to date. There are twenty-five sets of scenery, asbestos fire curtain, etc.; eighteen dressing rooms containing marble wash stands, hot and cold water, electricity, gas, and steam heat. At the opening, Max B. Richardson, the owner, was presented by Major Higgins, in behalf of the Business Men's Association, with a life size bust of Beethoven, to adorn the lobby.==ITEM: The advance sale of seats for In Old Kentucky 25 was over $900.—Chauncey Olcott 31; Bobby Gaylor Feb. 1; Richard Golden 6.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Vreeland's Minstrels failed to appear 23; which has been the case with a large percentage of the best attractions booked this season. George Learock in Faust 26. Charles Goodall, formerly of this place, and owner of Theatre Normandie, is on here from his home in Denver, Col. Mr. Goodall it is said, intends developing his theatrical interests here.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Dockstader's Minstrels had a good house 18. Haswin's Silver King 23; fair house. Tim the Tinker 26; Actors' Holiday 30.==ACADEMY OF MUSIC (Olean Music co., managers): House dark 14-19. The Colonel and I booked for 21 changed to 25, 26.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Florence Bindley in The Captain's Mate 23; Karrington and Ransome Stock co. 25, 26.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Our Uncle Dudley to fair business 22.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Richard Golden in Old Jed Prouty 22; packed house. The Police Inspector 26.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): General Lew Wallace in "How I Came to Write Ben Hur" to a fair-sized audience 16. A Cracker Jack 21; fair business. The Knickerbockers 23.

UTICA.—OPERA HOUSE (H. E. Day, manager): De Wolf Hopper, presented Dr. Syntax 16 to S. R. O. The performance was greatly enjoyed by the large audience. Elita Proctor Otis and an admirable co. presented Oliver Twist 17 to a small-sized but highly delighted audience. Miss Otis made an excellent impression as Nancy Sykes, and was twice called before the curtain. The Bill Sykes of Charles Barron and the Fagan of Frank Keenan were strong characterizations. Alvin Joslin Feb. 9; The Still Alarm 13.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Mr. Macey, humorist, delighted a large audience 18. John Kernell in McFadden's Elopement to good business 19. Crockett's Comedians afforded a large audience much enjoyment 22. Coon Hollow 21; William Barry 28; Joe Ott (return engagement) 31; Rush City Feb. 2; Peter Daly 5; Thatcher and Johnson's Minstrels 7; In Old Kentucky 12.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Pinafore 18, 19, by local amateurs, for the Hospital Fund drew packed houses. Mrs. Dr. Strivers as Josephine was excellent. Tim the Tinker 23.

LYONS.—MEMORIAL HALL (John Mills, manager): Peck's Bad Boy 18; fair-sized audience; performance unsatisfactory. Lotus Glee Club 22; good business. Carl A. Haswin in The Silver King 26; Two Johns 29.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Learock's Faust 23; large audience; performance unsatisfactory. Mora 28-Feb. 2.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Choral Club, local, in Patince 17-19; packed houses. James T. Powers in The New Boy Feb. 2; Special Delivery, ushers' benefit, 6; Blue Jeans 8.

NORWICH.—CLARK'S OPERA HOUSE (C. B. and A. T. Nash, managers): Our Uncle Dudley 18.

ELMIRA.—OPERA HOUSE (Wagner and Reis, manager): Princess Bonnie 22, return engagement, to a large and highly pleased audience. Homestead Quartette 24; Arthur Deming 25; Chauncey Olcott 28.

COHOES.—CITY THEATRE (Powers and Williams managers): The Police Inspector 16; good performance to a light house. Old Jed Prouty 18; good attendance. Howard Stock co. began a week's engagement 21 in Forgiven. E. P. Sullivan and Rachel Renard are playing leads.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): House dark 16-23.

PENN YAN.—SHEPPARD OPERA HOUSE: Dark 14-19.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): J. C. Stewart and John Hart in The Two Johns to S. R. O. 17. Captain Racket underlined.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Dockstader's Minstrels 17; good business. Ivy Leaf Feb. 4.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Harry Lacy in The Man from the West drew fairly well 17-19. Princess Bonnie to a good house 23.==BASTABLE THEATRE (Frank D. Hennessy, manager): De Wolf Hopper in Dr. Syntax to S. R. O. 17. Oliver Twist was well attended 18. In Old Kentucky to good business 21-23.==H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): A Cracker Jack to good business 17-19. Georgia Gardiner, of this city, was warmly welcomed.

YONKERS.—MUSIC HALL (William J. Bright, manager): John Kernell in McFadden's Elopement 18; full house. Special Delivery 21; Miss Jeny benefits 22; Katie Emmett 28; Cricket on the Hearth, firemen's benefit, 31.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Ellinwood Players in repertoire closed a week's engagement 20 to good business.==ITEM: Phillip Slatt, of this city, rejoined the co. here, having been obliged to leave three months ago to look after his large real estate interest in this city.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Thomas E. Shea closed a very successful week 18 with Rip Van Winkle to S. R. O. The co. is far above the average, and deserving of the excellent patronage received the entire week. Silver King 23; William Barry in The Rising Generation 11.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gaut, manager): Joe Ott and a good co., including his brothers, presented The Star Gazer 17 to a fair-sized audience. Police Inspector 19; small business. Maud Hillman opened a week's engagement 21 in That Girl from Yankee Land to S. R. O. Robert Gaylor 31; The Brownies in Fairyland Feb. 1, 2, home talent; Silver King 6.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Karrington and Ransome in Led Astray 18; fair house. Monte Cristo 19; good house; general satisfaction.==SKINNER OPERA HOUSE (H. A. Skinner, manager): The Brownies 18, 19; local talent.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Hot Tamales pleased a large audience 16. Land of the Midnight Sun 19, matinee and evening to packed houses. Audience delighted. Knickerbockers was sung 21, 22 to large and well satisfied audiences. Uncle Dudley 23, return engagement, merited a warm reception from a packed house. Robertson Opera co. week commencing 28.==BIJOU THEATRE (A. A. Fennyvessy, manager): Ellinwood's Players week commencing 21 in repertoire to large business. A feature is made this season of an excellent band and orchestra.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Hot Tamales 10; big house. Springer and Welty's Black Crook 17; large house. Thomas E. Shea opened a week's engagement 21 to his usual good business here. Tim the Tinker 28; Griffith's Faust 29; The Captain's Mate Feb. 1; Waite's Comedy co. 4-9.==ITEM: The new theatre is much admired by the traveling cos. and is regarded as the only up-to-date house in this section.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): George Learock produced his own version of Faust 21 to a small audience. Mr. Learock as Mephistopheles was good, but his support was poor. The Police Inspector had a poor house 22, but gave an up-to-date performance. The entire co. was first-class. Richard Golden in Old Jed Prouty 24; Two Johns 25; Chauncey Alcott in The Irish Artist Feb. 4.==ITEM: George Learock, of Faust, who has been at the Frear House, Troy, for the past two weeks trying to recuperate from an affection of the throat, recovered sufficiently so as to be able to join his co. here on Monday, but was not well enough to do himself justice.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Tornado to good business 22. Dan McCarthy in The Pride of Mayo 23; capacity of the house. In Old Kentucky to good business at advanced prices 24.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Old Jed Prouty 30.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Police Inspector 23; light audience. In Old Kentucky 31.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Florence Bindley in Captain's Mate 21; good business. Vreeland's Minstrels 25.==ITEM: Wilfred D. Streeter has succeeded Prof. Lawson as musical director of the Opera House.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): On 23 the Church Music Association gave their first concert of the season, rendering the oratorio "St. Paul," assisted by the orchestra from the Philharmonic Society of New York. Rush City 1; The Rainmakers 4; Press Club Minstrels 8; Waite Comedy co. 11-16.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Drum Corps Minstrels, local, under the management of Bernard Duffy 1; crowded house. American Players 7, 8; business fair. Police Inspector delighted a good house 15. A Life's Revenge, local, 17; full house.==ITEM: The Garrick Club, of this place, produced A Life's Revenge under the management of your correspondent at Bennington, Vt., 18, to the capacity of the house.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): The Girls' Band Concert co., under the direction of William Curtman, gave a pleasing entertainment to a a fa ir-sized house 17. The sensational drama, The Police Inspector, by Will R. Wilson, was well presented to a large house 18.==TOWN HALL (J. M. Putnam, and Co., mgrs.): Richard Golden in Old Jed Prouty 21; large and well-pleased audience. J. H. Stoddard lectured on "Alaska, the Land of Ice" 22, to a large house. This was the second lecture in the Union School lecture course.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, proprietor): House dark 21-26.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Hi Henry's Minstrels 25.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): House dark 16-23.

GREENSBORO.—BOGART OPERA HOUSE (W. F. Bogart, manager): Hi Henry's Minstrels 21; largest business ever played to here; the S. R. O. sign out at 7:30, and the sale of tickets stopped at 8 o'clock. Prof. S. T. Ford 25.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Hi Henry's Minstrels 21; capacity of the house, over 1,000 people being present. The performance was excellent; everything new and sparkling. Robert Downing 31-Feb. 1; Norris Brothers' Equine Paradox 2; Emma Beach Yaw in grand concert 6.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Harriette Weems 21-23, supported by John Doud, in Othello; small and well-pleased audiences. Hi Henry's Minstrels 24.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Charley's Aunt 16; full house; performance good. Daughters of Ham (amateur) to S. R. O. 18. Our Flat 24.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Nellie McHenry in A Night at the Circus 12; large house and excellent performance. Frohman's The New Boy Feb. 4.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Della Fox Opera co. in The Little Trooper 16; excellent business. The charming and vivacious star, supported by a capable co., gave a most pleasing performance. The Witch of Endor 17-19; light business. The venture was a failure pecuniarily and artistically. The Lilliputian co. in Humpty Dumpty Up to Date 21-23; good business. Friends Feb. 4; Primrose and West's Minstrels 9.==PARK THEATRE (Harry E. Feicht, manager): Temptation of Money 17-19; good business; fair satisfaction. Colonel and I 31-2; South Before the War 4-6.==MEMORIAL HALL (Soldiers' Home): Flag of Truce 18; crowded house. McNulty's Visit 23; Milton Nobles' For Revenue Only 31.==ITEMS: Gus Williams was a visitor at the Soldiers' Home the past week, calling on old comrades. He was a member of the Eighty-fourth Indiana Infantry during the Civil War.—Jacob Rosenthal, advance representative of Thomas Q. Seabrooke, was in the city 22.—Jefferson D'Angelis is a comedian of inimitable qualifications, and fully tested the risibilities of his auditors at every appearance in The Little Trooper.—Manager Feicht showed the potency of a personal card in the local papers, highly recommending the Liliputian co., and as a result, good business followed what at first seemed a discouraging outlook.—George Dickson and H. E. Talbot, of Indianapolis, were in the city 26, the guests of Manager Feicht.

COLUMBUS.—HIGH STREET THEATRE (Albert G. Ovens, manager): Temptation of Money 14-16; fair business. Della Fox 17; splendid business. The Brownies in Fairyland 18, 19; good business. Shore Acres 21-23; Off the Earth 24-26.==GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Shenandoah 14-19; fair business. Black Crook to good houses 21-23. Liliputians 24-26; My Aunt Bridget 28-30.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Sadie Hasson in A Kentucky Girl pleased a fair audience 19. The Still Alarm co. 21 at advanced prices filled the house and gave general satisfaction.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. Clara M. McNeil, manager): James Young was to appear in Hamlet 14, but at the last moment sent a postal card from Cincinnati stating that on account of his illness he had to cancel all dates and disband his co. Moody Concert Quartette, under the management of local religious societies 19; crowded house. Gus Williams, booked for 25, canceled.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager): Stetson's U. T. C. 26.

NEWARK.—MUSIC HALL (E. Wallace, manager): Stetson's U. T. C. co. 21; large and appreciative audience. Schuman's Concert co. 25; Spider and Fly 26.==OPERA HOUSE (J. B. Jones, manager): James Young, billed in Hamlet 17, canceled.==ITEM: The trustees of the new Memorial Opera House have contracted with Messrs. A. H. Pierson and Charles H. Spencer, both of the *Daily Advocate*, to manage the new theatre.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Max O'Rell was to be here on 21, but owing to illness his date was changed. The Dazzler 28.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): A Clean Sweep booked for 19 disbanded before reaching here. Anna Eva Fay 21; fair house. Gorman Brothers in Gilhoolys Abroad 22; good house. Stowe's U. T. C. 26.==ITEM: Irvin T. Bush, of the late Clean Sweep co., spent a week here visiting friends, a part of the time with your correspondent.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Derby Mascot 18; one of the best performances of the season. Stowe's U. T. C. 22; large audience. White Squadron Feb. 14; Side Tracked 17; A Kentucky Girl 28.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Gustave Frohman's The New Dominion, with Clay Clement in the title role as Baron Hohenstouffen, and supported by a strong co., pleased a fair-sized audience 16. The Still Alarm 23; Tony Farrell 26.==ITEMS: The Still Alarm co. advertised their engagement 16 in Cleveland, with excursion rates from here on the different railroads but owing to Manager Baetz being able to produce their contract for their date at Sandusky, the excursion was declared off.—Manager Baetz was called to Toledo 21 owing to the illness of his son, Eugene.

WARREN.—OPERA HOUSE (Elliott J. Geiger, manager): Aiden Benedict's Fabio Romani 19; Still Alarm 22; both to light business.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Clay Clement 18; small house. The Black Crook 25.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, manager): Etta Reed and Corse Payton closed a most successful week's engagement 19. The co. is one of the best repertoire attractions ever seen in this city. Clay Clement in The New Dominion delighted a crowded house 21. Edgewood Folks 25.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Walker Whiteside in Hamlet 15; poor business. James J. Corbett in Gentleman Jack 17; S. R. O. The Gormans in The Gilhoolys Abroad 21; business fair. Ben Hur, by home talent, 22-24. The Spider and Fly 25; Thomas Q. Seabrooke 28.==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Temptation of Money 21; business fair.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Clay Clement 16; good business at advanced prices. James Adams' A Crazy Lot 18; poor business. Lew Dockstader 21; Alba Heywood 26; The Isle of Champagne 30.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): House dark 14-19.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): O. P. Sisson in The Colonel 18; good house; performance excellent.==MODEL OPERA HOUSE (George Hardy, manager): Peck's Bad Boy 16; good attendance. Charles A. Loder in On the Go 15.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): The Brothers Byrne in the new 8 Bells opened for week of 21 to good business. The Byrnes have added a number of new features to their piece, which is a laugh-maker from start to finish.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): Fabio Romani 14; good house. Derby Mascot 19; good house. Stowe's U. T. C. 23.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): My Uncle Dudley 19; light house.==ELKS: The local Elks will install Warren Lodge at Warren, O., with thirty members, on Feb. 1.

KENT.—OPERA HOUSE (W. I. Caris, manager): Sadie Hasson presented A Kentucky Girl to a fair-sized audience 17. James Young, booked for 25, failed to appear. Band concert 30.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): James R. Adams co. in A Crazy Lot 17; fair house. Professor Edward Boget 23, 24; The Dazzler 26.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Dark 16-21.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark 14-19; Sadie Hasson 25; A Clean Sweep 29.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Stetson's U. T. C. co. to S. R. O. 17; receipts, $522.50. Andy Amann in A Clean Sweep Feb. 2; Jane 7.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Dark 14-19. A Clean Sweep co. billed for 17 failed to appear.

MASSILLON.—BUCHER'S OPERA HOUSE (George T. Crawford, manager): Our Uncle Dudley 18; good business.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): The Derby Mascot 21; light business.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Walker Whiteside in The Fool's Revenge 17; excellent performance; fair house.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Sadie Hasson in A Kentucky Girl 16 pleased a fair-sized audience. J. R. Adams' A Crazy Lot 19; good co.; small house. The Ensign 22; poor business; splendid co. Barney Ferguson Feb. 1; Stetson's U. T. C. 6; Charley's Aunt 11.==ITEM: 1492 played to an audience of 1,200 people last week.

CHICAGO JUNCTION.—OPERA HOUSE (Louis Simmermacher, manager): Dark week ending 19. Heywood's Celebrities 29.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Walker Whiteside in Hamlet to a very good house 16.

BUCYRUS.—OPERA HOUSE (V. R. Cleeney, manager): Uncle Dudley played a return date 17; good business. Black Crook 24.

RAVENNA.—REED'S OPERA HOUSE (Myron Carter, manager): George W. Larsen Comedy 7-12 to fair business. Lovett's Boston Stars 17; small house.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The Drummer Boy by the local G. A. R. 16-19; good houses. It was in this play, and the character of Joe, that W. H. MacDonald made his first appearance on the stage. It occurred several years ago. Sadie Hasson 21; small house.==ITEMS: During the Bostonians' engagement at Pittsburg Mr. and Mrs. W. H. MacDonald spent their spare time in this city as the guest of Mr. MacDonald's mother. Steubenvillians attended the Bostonians' performances at Pittsburg in large numbers.—Mr. Nail, who owns the rights for The Drummer Boy, would have been the subject of a practical joke had he not been equal to the occasion. In the pairing off in the last act, the cast had arranged to pair Joe (Mr. Nail) off with a well-known colored lady, but he saw something was up and had the curtain dropped.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): The Ensign proved one of the best attractions of the season 24 to good business. Robert Hilliard in The Nominee 28; Old Homestead Quartette 31. Charles A. Loder 5; Frohman's Lost Paradise 8; In Old Kentucky 10.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. C. Crater, manager): Harvard Quartette 31.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos manager): Oscar P. Sisson in The Colonel to a delighted audience 19. The co. was billed 21 at Marion, Ind., but owing to the destruction of the opera house at that place Mr. Sisson had an open date, which made it possible for him to repeat his performance 21, in response to a request signed by several scores of leading citizens. The Dazzler 25; Spooner Comedy co. 28-2 in repertoire; Jane Coombs 5; Fabio Romani 11.==MYERS' OPERA HOUSE (J. B. Negrotto, manager): This house is now under the management of J. B. Negrotto, who will present attractions at popular prices. Schubert Male Quartette 19; S. R. O.; very satisfactory entertainment. Glick Comedy co. 21-26; thin houses and poor performances.

CIRCLEVILLE.—GRAND OPERA HOUSE (P. A. Walling, manager): Stetson's U. T. C. co. 22; crowded house. Jane underlined.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Thomas Keene with strong support in Hamlet, Richard III., Merchant of Venice, Othello and Richelieu 14-19 did a good business.==CORDRAY'S NEW THEATRE (John F. Cordray, manager): The return of the Pyke Opera co. in the Tar and Tartar 14-20 was greeted by large audiences.==ITEMS: The Orpheum is dark during Manager Ford's tour of the Northwest with his dramatic co.—Henry A. Alward, business manager of The New Boy co., arrived 16. After billing the town he left 17 for the Sound and British Columbia.—Colonel H. C. Heilig, manager of the Tacoma Theatre, Tacoma, Wash., and joint lessee with M. E. W. Lesster, of the Marquam, arrived 17. Colonel Heilig will take a five-years' charge of the Marquam Feb. 11. He will open the house with the Calhoun Opera co. This co. is

NOTICE

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"THE WINNING TRIPLETS"

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ST. PAUL: METROPOLITAN OPERA HOUSE.
MINNEAPOLIS: GRAND OPERA HOUSE.
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Sincerely yours,
L. N. SCOTT, Manager,
St. Paul, Minn.

a favorite here. The renovating and scenic improvements lately added to the Frazier Opera House, Pendleton, Ore., have transformed the house into a theatre of modern design. The house will soon be initiated by a charity ball under the auspices of Pendleton's society.—Thomas P. Getz, the well-known song-writer and playwriter, and John H. Keating a clever musician and composer, are conjointly writing a three-act burletta. The scenes are laid at Honolulu. The words and music are original. The first and second acts of the burletta were recently "tried on th' dorg" before a select few. The trial was a success. The burletta has been accepted by the Multnomah Amateur Athletic Club, of this city, for its annual entertainments of '95. This will take place at the Marquam April 16-20.—A merchants' carnival will be held in the Opera House at Baker City, Ore., soon.—L. H. Heckman, advance agent for Oscar R. Gleason, horse trainer, arrived 17. Mr. Gleason will appear at the Exposition 21-Feb. 2. He arrived here 19.—The report circulated anent Thomas Keene being ill is untrue. Save a slight hoarseness nothing else was noticeable about him during his engagement here 14-19. This, however, ceased after Monday night's performance of Hamlet.

PENNSYLVANIA.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Conroy and Fox 17 in Hot Tamales to light business. Davis and Keogh 18 in On the Bowery to large business. The White Squadron 19 to large business. Land of the Midnight Sun 21 to large business. Mrs. Potter and Kyrle Bellew 22 in Charlotte Corday to a large and well pleased audience.——THE FROTHINGHAM (Jack Sanford, manager): Coon Hollow 18, 19; fair business. New York Philharmonic Club 21; largest and most fashionable audience of the season.——DAVIS' THEATRE (George E. Davis, manager): A Barrel of Money 21-23; good business.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): On the Bowery drew a topheavy house 17. The White Squadron pleased a fair-sized audience 18. Hot Tamales 19 to fair business. Mrs. Potter and Kyrle Bellew in Charlotte Corday 21 drew a large and well pleased audience. Land of the Midnight Sun 22 to fair business.——MUSIC HALL (Daniel Shelby, manager): May Smith Robbins in Little Trixie 17-19; fair houses. Sam T. Jack's Creole co. opened a three days' engagement 21 to good business.——ITEM: "Jack" Monroe, assistant advertising agent with Hyde and Behman, is the latest addition to Manager Shelby's Music Hall staff. Mr. Monroe is a hustler, and is becoming very popular with the patrons of the house.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): The Magic Talisman was well presented 17-19.——ACADEMY OF MUSIC (John D. Mishler, manager): Wilfred Clarke gave a good performance of A Widow Hunt 17. Steve Brodie in On the Bowery attracted a large audience 19. Kellar gave a very clever performance to a large house 21. New York Philharmonic Club gave a fine concert to a large audience 22. John C. Fox and John H. Conroy gave a very amusing performance of Hot Tamales 28.——BIJOU THEATRE (George W. Middleton manager): Marie Sanger's Burlesque co. gave a very poor performance 21-23.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Frank Carpenter's illustrated lecture on "Japan" 16 was well received by a large audience. The Black Crook drew a big house 13. George W. Larsen and co. in Fate had a packed house 21 on their opening night of a week's engagement. The Trolley System underlined.

MILTON.—GRAND OPERA HOUSE (Griffith and Co. managers): U. T. C. 19; fair-sized audience.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Land of the Midnight Sun 16; light house. Dockstader's Minstrels 19; fair attendance. Silver King 22; Black Crock 25.——EXCHANGE LYCEUM: Reno-Williams co. opened 21 for a week.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Conroy and Fox in Hot Tamales pleased a large audience 18. Dan'l Sully in O'Neil, Washington, D. C., was greeted by a full house. A Trip to Chinatown 21; S. R. O. at advanced prices.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Peter Maher's Athletic and Specialty co. 18; good house.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): Si Perkins 19; good business.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Kennedy's Players in a repertoire of plays, including Casey's Troubles, She Couldn't Marry Three, The Two Thieves, and The Flying Vulture 14-19 to remunerative business. Kellar, assisted by Mrs. Kellar, mystified a large and delighted audience 22.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): Peter Maher Specialty co. 16; good house. Oliver Byron 23, 24, for the benefit of local Hose Co. No. 2.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Shore Acres pleased a large audience 17. The Trolley System attracted a fair house 21. Comstock's Minstrels failed to appear 22, having disbanded. Potter-Bellew co. 24; A Trip to Chinatown 25; The Burglar 28.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Leon's Dixie's Land 21; poor business. Arthur Deming's Minstrels 28.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): The White Squadron 16; fair house. The Stowaway 18; topheavy house. Land of the Midnight Sun 24; Kellar 26; Hot Tamales 31.

FREELAND.—OPERA HOUSE (John J. Welch, manager): True Irish Hearts 18, 19 by home talent, assisted by Harry Hoffman and wife, of Philadelphia, to light houses. Kitty Rhoades' co. 28-Feb. 2.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Madge Tucker 14-19; crowded houses. Si Perkins 21; large audience; performance fair.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Carl Haswin in The Silver King 17; fair house. The Black Crook 19; crowded house. Special Delivery Feb. 1.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): House dark 14-19. Dixie's Land was billed, but did not appear. Bellefonte Amateur Operatic Minstrels 25; reserved seats all sold in advance.

ERIE.—MAENNERCHOR HALL (Wagner and Reis, managers): Dockstader's Minstrels for the benefit of Joseph U. Chenet, local manager, 21; large audience.——ITEM: There will be no change in the management of the New Park Opera House. At the opening of the bids last week the lease was awarded to Wagner and Reis for a term of years.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Stowaway 17; large and pleased audience. Side Tracked 28.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Kellar was greeted by his usual large audience 16. Priscilla, a comic opera in two acts, was presented by the Wenona Glee Club (local) 17 to a large audience. The Stowaway, with Harry Booker in the title role, pleased a fair-sized audience 19. The Side Show 21; A Trip to Chinatown 28; The Rainmakers 30; Darkest Russia Feb. 2.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Waite Comedy co. 14-19; good house at every performance, and gave satisfaction.—— JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Camille D'Arville Opera co. made its first appearance here 19 to good business at advanced prices, and gave satisfaction. George Dixon's Specialty co. 22 to a topheavy house.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Prof. Steele week of 14-19 to fair business. Duquesne Dramatic Club 24; Tim the Tinker 29.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Frank G. Carpenter gave a fine illustrated lecture upon "Japan" to S. R. O. 14. Our Uncle Dudley 21; good business. The comedy event of the season. Barney Ferguson 30.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Carl Haswin in The Silver King pleased a large audience 16. Bartholomew's Equine Paradox pleased good houses 17-19.

YORK.—OPERA HOUSE (B. C. Pentz, manager): A Trip to Chinatown 17 drew nearly 800; performance somewhat disappointed the audience. Shore Acres to large business 21; delighted audience. Comstock's Minstrels 23; De Moss Family 24; Special Delivery 25; James Powers in The New Boy 28.——ITEM: Frank Lane, the "well and strong" of A Trip to Chinatown, very kindly from the stage gave Shore Acres a commendatory advance notice. He closed with complimenting Manager Pentz for his comfortable and well-appointed house, his courteous attachés, and his orchestra.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): The Trolley System to a medium-sized but appreciative audience 22. The Burglar 31.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): The Trolley System 23; good performance; pleased a fair-sized audience.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Shore Acres 19; large audience. Potter-Bellew co. 23 in Charlotte Corday to good-sized and much pleased audience. Conroy and Fox 26.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): The Tornado (Lincoln J. Carter's) to a large and appreciative audience 16. Daisy Beverly's Little Pansy co. in The Silver Bird to a fair-sized and well pleased audience 21. The Brownies (local) 30, 31; One of the Boys Feb. 2; L. Woods' Players 7-9; Charles A. Loder's On the Go 12.

CORRY.—WEEKS' THEATRE (L. A. White, manager): The Silver King 21; fair business; well pleased audience. Molly Killenbeck 4; James Young 7.

BEAVER FALLS.—OPERA HOUSE: Bartholomew's Equine Paradox 21-24 and matinee to fair business. The Ensign 25.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): J. E. Toole pleased a fair house 19. Doctor of Alcantara, by local talent, under the direction of Prof. Stephens and Choral Club, to a crowded house 22. It will be repeated next month, and is also booked for Charleroi, Pa., on Feb. 5.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Jarbeau Comedy co. in Starlight to fair business 16.——ALTMEYER'S THEATRE (R. B. Beone, manager): The Great Granger and his co. mystified the audiences 17-19 at popular prices.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Silver King 18; large and well pleased audience. Black Crook 22; good house. A Cork Man 23; Thomas E. Shea in repertoire 28-Feb. 2; James Young 5; The Dazzler 6; Actors' Holiday 9; Charles A. Loder (return date) 11; Two Johns 13.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Davis' U. T. C. 16; good business. Performance fair. Conroy and Fox in Hot Tamales 21; large house. Silver Bird 26; Side Tracked 29.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Wilfred Clarke appeared in A Widow Hunt to a small but appreciative audience 16. The Coon Hollow co., booked for 18, failed to appear. Kellar drew a full house 19. A number of new illusions were presented, and the large audience witnessed a marvelous exhibition. Conroy and Fox in Hot Tamales drew fair business 22; good performance.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): Daisy Beverly's Little Pansy co. gave a good performance 17 to good business. Under the Lion's Paw Feb. 1; Deming's Minstrels 4; Home talent co. 7, 8; Si Plunkard 15; Military Band of Osceola, matinee and evening, 22.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Dixie's Land 17; large and well pleased audience.——ITEMS: J. Harris Mussina and George W. Mason will visit Tyrone, Altoona, and Johnstown this week to get ideas regarding the contemplated improvements to the Opera House. Waite Comedy co 28-Feb. 3.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Dan'l Sully in O'Neill, Washington, D. C., to light business 17; good performance. Camille D'Arville in The Magic Kiss 18; advanced prices; good business. The Tornado (Northern co.) had a good house 19. A Trip to Chinatown 23; S. R. O. Performance gave general satisfaction.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Shore Acres 18; very large audience. A Trip to Chinatown 19; big house. Comstock's Minstrels, billed for 21, failed to appear without notifying the local management. Sousa's Band 23; Darkest Russia 30.——DAVIS' FAMILY THEATRE: Good business, hard times considered.

LANSFORD.—OPERA HOUSE (McNelis and Sharpe, managers): The Tornado 18; fair audience. Daisy Beverly co. in Silver Bird 23; performance fair; light business. Learock in Faust 31.

MINERSVILLE.—OPERA HOUSE (Roehrig and Kear managers): W. I. Dobson's Blayers 14-16; worst business ever done here. Harold Holmes in The Outcast, booked for 23, canceled, owing to adverse reports about the co. circulated here. Side Tracked 31.—— ITEMS: The house has been dark from Dec. 20 to Jan. 14. —Messrs. Roehrig and Kear will only book two attractions a month until business brightens up.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Baggage Check 17; small business. Ed. F. Davis' U. T. C. co. 19; good business. Land of the Midnight Sun 22; very fair business. Charles Barringer, of the latter co., will be succeeded 28 by Ralph E. Cummings. The house will be dark until week of Feb. 4, with the exception of two local attractions, a G. A. R. Camp fire and a Students' Concert.

BUTLER.—PARK THEATRE (George Burkhalter, manager): "Punch" Robertson closed week of 14-19 to immense business. Black Crook 21; packed house; performance satisfactory.——ITEM: At the close of the week's performance, "Punch" Robertson tendered the Butler Lodge, B. P. O. E., a banquet in their handsome lodge rooms.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Shore Acres 17; large house. Princess Bonnie 21; S. R. O. Special Delivery 23; good house. James B. Mackie in The Side Show 26.——ITEM: Leland T. Powers was detained in Boston too late to fill his date in Chester on 22.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Markoe's U. T. C. 19; small business. House dark 22-26.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): Mr. and Mrs. Byron delighted a large audience in Ups and Downs of Life 22. The Trolley System 30; Bartholomew's Equine Paradox Feb. 4-6.——ITEM: H. J. Miller, of Miller Brothers, was married to Miss Carrie Carr 23.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way manager): A Trip to Chinatown 26.——OPERA HOUSE (F. J. Painter, manager): Donnelly and Girard in The Rainmakers 28.

JEANNETTE.—OPERA HOUSE (William Dellman, manager): Charles T. Ellis in Casper the Yodler to a large house 18. J. E. Toole in Killarney and the Rhine 23. Annie Mitchell (Mrs. Dellman), assisted by home talent, will produce M'liss for the benefit of Manager Dellman.

BLOOMSBURG.—OPERA HOUSE (W. O. Holmes, manager): Lincoln J. Carter's Tornado 18; splendid performance to fair business. Wilfred Clarke in Tit for Tat 25, canceled. House dark week of 21-26.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Mora co. in repertoire 21-26 to good business. The Amazons 28.——MASONIC HALL: The Euterpe Club, Newport's only musical organization, gave the first concert of its sixth season to a large audience 24. Irving P. Irons is the conductor, and Alfred G. Langley accompanist. The club was assisted by Mrs. Henrietta Hascall, soprano, and the programme included H. W. Parker's "Dream King and His Love" and Mendelssohn's "Loreley."

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Kelly and Church's Vaudeville co. gave a poor performance to a poor house 22.——ITEM: Palmer G. Watrous, 'celloist, late of Comstock's Minstrels, was in town last week visiting friends.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Spielkartenfest 21-26; big business. Ida Russell in Meg's Money 28-Feb. 2.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Midget Minstrels (local) 17; poor house. Fanny Rice in Nancy to a good house 19. Humanity 23, 24; Power of Gold 28, 29; Agnes Herndon Feb. 2.—— ITEM: Between the first and second acts of Humanity 23, the orchestra played for the first time "Humanity March," written by Manager Blandford and dedicated to Manager Brady.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Kittie Rhoades in repertoire 14-19; crowded houses and well-pleased audiences. Arthur Deming's Minstrel and Comedy co. 24.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles' manager): Dark 20-26.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin, and Co., managers): Baldwin-Melville co. 10-12; good business. Griswold's U. T. C. 29; Robert Downing in The Gladiator Feb. 1; Ellen Beach Yaw 4; Smith Sisters 6; Stuart Robson 7.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Friends 16; good house.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Wilson Theatre co. 14-26; crowded houses.——ITEM: Managers Thorold and Shorb tendered the Wilson co. and a few friends a complimentary dinner on Saturday night. It was an exceedingly pleasant affair.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): The Fencing Master, with Dorothy Morton in the title role, to large audiences 17-19, who seemed to thoroughly enjoy the performances. Paul Kauvar to fair business 21-23. Field's Minstrels underlined.—— GRAND OPERA HOUSE (R. S. Douglas, manager): Sol Smith Russell in The Heir-at-Law, A Poor Relation, and Peaceful Valley to large audiences at advanced prices 17-19. Canary and Lederer's Casino production of The Passing Show to good business with a very pleasing performance 22, 23. A Pair of Kids underlined.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Gladys Wallis in A Girl's Way appeared for the first time before a Nashville audience 18, 19. She made a most favorable impression, and will certainly draw well when she returns. The Passing Show 24, 25; Humpty Dumpty 28-30.——GRAND OPERA HOUSE (Curry and Boyle, managers): Paul Kauvar 17-19 to light business. The Galley Slave 22, 23; The Fencing Master 24, 25; Stuart Robson 28, 29.——ITEMS: Ovide Musin drew a large house 22 at Watkin's Hall.—The Vendome lease expires with this season, and it is stated that the present lessees, who leased it for three years, with the privilege of five years, are not willing to release under the present rule of allowing a box free to each of the eight stockholders at every performance. There is some talk of the stockholders running the house themselves in case they fail to lease it.—John W. Dunne, manager for Gladys Wallis, was entertained by friends while in the city.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Robert Downing in The Gladiator 16 and matinee to good business and delighted audiences. Black Patti 17; topheavy house; performance excellent. Devil's Auction 17, 18 and matinee to S. R. O. at matinee and good business at night. Gladys Wallis, with the Patti Rosa co., attracted a large and well-pleased audience 21. Ovide Musin 23; Friends 25.

MURFREESBORO.—MASON'S OPERA HOUSE (W. I. Brooks, manager): Bates Brothers' Humpty Dumpty 19, matinee and night, to good business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Powell, magician, 17; large audience; performance good. Galley Slave 18; poor business. Irish Aristocracy, Pete Baker, and Tim Murphy underlined.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Bates Brothers' Humpty Dumpty to a fair-sized audience 18. Colby, the ventriloquist, did well. Black Patti to good business 21. Pete Baker in Chris and Lena Feb. 7.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Bates Brothers' Humpty Dumpty 15; small house; rainstorm. Eli Perkins 21; Al. G. Field's Minstrels 24.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The minstrel entertainment given by amateurs 18 for the benefit of the Knoxville Legion, a military organization of this city, proved to be a notable event of the season, and was an artistic and pecuniary success. John J. Ingalls delivered his lecture, "Dives and Lazarus," to a fair house 19. Devil's Auction 21; big house and delighted audience. Friends 26.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Black Crook 14; good business. Gladys Wallis 17; large and appreciative audience. Miss Wallis is an especial favorite in this city. The Fencing Master 21; good business at advanced prices. Paul Kauvar underlined.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Robert Mantell presented Monbars 14; Corsican Brothers 15, to full houses. Nat C. Goodwin presented The Nominee 16 to S. R. O. In Old Kentucky, with Lizzie Evans as Madge, and a fine support, was presented for the first time here 18 and matinee and night 19 to full houses.——ITEM: Mr. Goodwin, from some cause or other, missed his train coming from Dallas here and caused a delay in the curtain going up until 9:30 P. M. The play was cut short and rushed, which caused a good deal of dissatisfaction to the large audience present, which, by the way, was as fine an audience as ever assembled in the Opera House.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): A. V. Pearson's co. presented She to a fair-sized audience 14. In Old Kentucky 16 to S. R. O.; excellent performance. The pickaninny band proved quite a feature here, and Lizzie Evans, a Waco favorite, playing the soubrette role, received several encores. Robert Mantell presented Monbars to a large and fashionable audience 18; excellent performance. Rhéa, supported by W. S. Hart and a strong co., 19 presented Lady of Lyons, matinee, to a large audience, and The Parisians, night, to a fair-sized audience. Performance well received. Mikado Opera co (local talent) 23; Fast Mail 25; John Ingalls 28; Baldwin-Melville co. 29-Feb. 2.——ITEM: The Texas Cotton Palace was destroyed by fire night of 19, and within half an hour the entire buildings were consumed. This handsome structure cost $30,000, and was insured for but $17,000, being quite a loss to the stockholders. The probabilities are that work will begin at once and a new building erected to be completed by next Fall.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Sam T. Jack's Extravaganza co. 18; good vaudeville entertainment to big business; audience well pleased. Frohman's Jane Feb. 1.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Hennessy-Leroyle Comedy co., supporting Lottie Wade, to good business 14, 15. Audience well pleased.

HILLSBORO.—LEVY'S OPERA HOUSE (A. T. Rose and Co., managers): Victor J. Erhart's comic opera, Eliza, assisted by home talent, 17, 18 and matinee 19 to good business. Fast Mail 23.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Rhéa afternoon and evening of 14; unusually good matinee house; night fair. Sam T. Jack's Extravaganza co. 16; small house. Nat C. Goodwin gave a double bill evening of 17, Gringoire and The Nominee, to large business. Everybody much pleased.——ITEM: The report published by several Southern papers that Miss Winthrop had left the Goodwin co. is erroneous. She was in the cast here, and is to remain with the co.

CORSICANA.—MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): Pauline Hall Opera co. in Dorcas to a large and highly pleased audience at advanced prices 14. In Old Kentucky 17; full house. The Fast Mail 24.

WAXAHACHIE.—OPERA HOUSE (W. H. Deavenport, manager): Fast Mail 22.

BRENHAM.—OPERA HOUSE: She 19; fair house. Robert Mantell 22.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Gladys Wallis, supported by Joe Cawthorne and a good co., presented A Girl's Way to a very large and appreciative audience 11.

MARLIN.—KING'S OPERA HOUSE (L. E. and W. W. Allen, managers): Tisso's Living Pictures and Vaudeville 14; topheavy house.——ITEM: L. E. and W. W. Allen leased the Opera House here 16 for a period of three years. They will book only first-class attractions.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): John S. Lindsay in The Galley Slave, Othello, The Silver King, and Hazel Kirke 14-19; fair-sized audiences.

M'KINNEY.—OPERA HOUSE (James A. Barnett, manager): Lincoln J. Carter's Fast Mail 17; total receipts, $104.25; well-pleased audience.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): Sam T. Jack's Bullfighters co. 12; big house. Tavary Grand Opera co. 28.

DALLAS.—OPERA HOUSE (George Anzey, manager) Nat C. Goodwin in A Gilded Fool and The Nominee 14, 15 to big business. Robert Mantell 16, 17; fair business. Fast Mail 18, 19; top-heavy houses.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Our Dorothy closed a successful week's engagement 19.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): In Old Kentucky 14; S. R. O.; receipts over $900. She 17; fair business. Rhéa, two performances, 18; Lady of Lyons, matinee, to a large house; The Parisians, night, to good business. Robert Mantell 21; Richard Mansfield 24.

HUNTSVILLE.—OPERA HOUSE: Dark 14-26.

WEATHERFORD.—HAYNES OPERA HOUSE (R. W. Bonnet, manager): Sharpley's Lyceum Theatre co. week ending 19 in repertoire of popular plays to fair business.

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UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Prof. Anton Pedersen gave a very beautiful exhibition 12-14 called "The Flag of Our Country." It consisted of over three hundred children dressed in red, white and blue, and grouped on a rising platform, making a tableau representing the colors and stars of the national flag. Of course there was a star for Utah, which will shortly be admitted as a State to the Union. Professor Herrmann 18, 19 to good houses. His Noah's Ark and Artist's Dream caused much astonishment. The Brownies underlined.—— GRAND OPERA HOUSE (J. B. Rogers, manager): Esmeralda filled the house nightly, on some nights turning people away. Jean Cove as Esmeralda was very sweet and charming. Harry Corson Clarke made a marvelous change from Mark Meddle in London Assurance to old Rogers in this piece, and proved his versatility. Jennie Kennark, although having only a small part as Nora Desmond, made it very delightful. The many friends of Blanche Bates, who was out of the cast last week on account of illness, were pleased to see her appear this week. Mr. Giffen, manager of the stock co., has been in town looking after the interests of himself and Mr. Neill.——ITEMS: The Lyceum Theatre has changed hands, and has been renamed The Olympic. George Taysum and A. H. Murray will manage it, and present next week Jack o' Diamonds.—A report is current that Walker Brothers intend to rebuild or remodel their house which was destroyed by fire some years ago, and which they converted into offices. This was at the time of burning called the Grand Opera House, and at the time did not prove remunerative. The success of the present Grand has no doubt opened the eyes of those who thought a second theatre would not pay in this city. The trouble has been that the prices at the Salt Lake Theatre have been too high for stock companies.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Two Johns 21; good business. Glee Club University of Vermont 28; Coon Hollow 30.——ITEM: Co. M, Vermont National Guards, are rehearsing an opera for 19, 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Two Johns 19; small house. Wesleyan Glee and Banjo Club 29.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Two Johns 16; very good house. A Life's Revenge 18; S. R. O. Police Inspector 24.

BELLOWS FALLS.—NEW OPERA HOUSE (Brosnahan and Blakley, local managers): Charley's Aunt 29; local entertainment 31; Breakers Ahead, by local talent, Feb. 21, 22.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A very brilliant and praiseworthy set of tableaux constituted the first part of the programme given for the benefit of the Daughters of the American Revolution 21. The second part was a set of living pictures, brilliantly finished and thoroughly artistic in every detail, which were by long odds the best thing of the kind seen here this season, although they were given by amateurs. Miss Belle Handy, who enjoys the reputation of being the belle of the South, posed as "Victory," and Miss Irene Langhorne, who is distinguished as one of the most beautiful women of the Southland, appeared as "Trilby." The audience was of colossal proportions and ultra-fashionable. Sousa's Band gave matinee and evening concerts to very large audiences 22. The Devil's Auction 25, 26. Present indications point to large business. W. H. Crane presenting Brother John and The Senator 29, 30. Polk Miller for the benefit of the Press Club Feb. 1; Nat Goodwin 2.——THE NEW THEATRE (Thomas G. Leath, manager): Miller and Donnelly Opera co. Feb. 1.——ITEM: There is a very distinct revival of interest in things theatrical in this city. The good attractions are being heavily patronized and Manager Leath has shown me figures that represent his receipts as being one-third larger than those of the corresponding period last year. Richmond seems to be in a fair way towards casting aside the reproach that it is the worst town of its size in America from a theatrical standpoint. The bookings for next season include a large proportion of the best attractions on the road.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): A tremendous downpour of rain during the whole evening prevented many persons from attending the performance of The Rainmakers at this house 9, but the attendance was nevertheless fairly remunerative and the audience greatly delighted. Norris Brothers' Equines and Canines, 15 and matinee, had large and well-pleased audiences. Hi Henry's Minstrels were greeted by an unusually crowded house. Many old lovers of minstrelsy here say it is the best minstrel co. ever seen in this city. When the military band had played its number it was vociferously recalled with a general demand from the audience for "Dixie." In response Mr. Henry made a short and very appropriate address in which he made very pathetic reference to Dan Emmett, the author of "Dixie," and also delighted the audience with several solos on the cornet. New Devil's Auction 23.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Charles H. Yale's newest Devil's Auction 22; big house. Miller and Donnelly's Comic Opera co. 23; Wills' Two Old Cronies 25.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Mrs. Potter and Kyrle Bellew in Charlotte Corday 17 and Francillon 18; large and fashionable audiences both nights. Sousa's Concert Band, with Myrta French, soprano, and Miss Carrie Duke, violinist 21; élite audience packed the house. Sousa received a most enthusiastic welcome. Miss Duke also received an ovation and she, with her gallant father, has a host of friends here.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Gus Hill's Novelties Feb. 1; A Texas Steer 4.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Calhoun Opera co. presented Amorita and The Black Hussar to large houses 14, 15. Katie Putnam was well received 18, 19, their Saturday matinee house being the largest of the season.

SEATTLE.—CORDRAY'S THEATRE (R. E. French, manager): Montezuma 18-20; good business. A Mid-Winter Night's Dream by Seattle Athletic Club 24-26; big advance sale.——SEATTLE THEATRE (J. W. Hanna, manager): Dark 14-20.——ITEM: General "Dick" French is again in managerial control of Cordray's, and promises a fine line of attractions for the rest of this season.

ELLENSBURGH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): Katie Putnam 14, 15; good houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): James O'Neill in Monte Cristo 21; packed house. The entire house was sold before the doors opened. Black Crook Feb. 6; In Old Kentucky 8, 9.——GRAND OPERA

A Few More Figures
FROM
THE PRINCESS BONNIE
By the Author of THE LITTLE TYCOON.

PITTSBURG,	New Grand, Week Dec. 24,	$9,241.00	
BALTIMORE,	Academy of Music, Week Jan. 7,	$9,839.50	
PHILADELPHIA,	Broad St. Theatre, Week Jan. 14,	$8,795.00	

[Twentieth Week.]

Utica, Opera House,	$1,236.00
Binghamton, Stone Opera House,	704.75
Scranton, Academy [return],	723.00
Elmira, Opera House [return],	849.25
Reading, Academy [return],	630.75
Chester, Grand Opera House,	756.25
Wilkesbarre, Grand [return],	630.20

WILLARD SPENSER, Proprietor and Manager.

GEORGE C. TYLER, Business Manager.

HOUSE (Charles A. Feinler, manager): Jarbeau Comedy co. 17-19, with Eloise Willard as Starlight and a very clever co., did very good business. Equine Paradox 28-30; Smugglers 31-Feb. 2.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Vance's Limited Mail 15; good business. Al. G. Field's Minstrels 18; very good business. James O'Neill in Monte Cristo 22; Gen. Gordon, lecture, 26; In Old Kentucky Feb. 5; Willard Clarke 8; Texas Steer 9; Bunch of Keys 11; Robert Downing 13.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Al. G. Field's Minstrels 15; packed house. Sadie Hasson in A Kentucky Girl will play a return date 22.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B Haber, manager): Dark 14-19.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): A Summer Blizzard 17; large and delighted audience. This co. disbanded in Beloit 19. Erlie Lindon Feb. 4; Young Mrs. Winthrop, which was booked for 25, has been canceled by Manager Stoddard.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): H. L. Flint, hypnotist, opened a two weeks' engagement 14, and is pleasing large audiences nightly with the antics of his victims. S. R. O. sign out two nights. Charley's Aunt delighted a large audience 17. Charles Dickson in Incog. has a good advance sale for 22.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Frohman's co. in Charley's Aunt delighted a large and fashionable audience 14. Eldon's Comedians opened 21 in Rip Van Winkle at popular prices.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Colonel Ingersoll's lecture on "The Bible" 15 was poorly attended. Carrie Turner in The Crust of Society 17; light house. Corinne presented Hendrick Hudson to large business 21. Sowing the Wind, booked for 23, canceled.——ITEMS: Carrie Radcliffe, of Carrie Turner's co., heroically went through her part, though she was so ill she had to be carried to the wings at each appearance.—The Wisconsin Business University students attended the performance of Hendrick Hudson in a body, 230 strong, as the guests of President Toland.

ASHLAND.—GRAND OPERA HOUSE (John Mies, manager): The County Fair 19; good business.

KENOSHA.—RHODE OPERA HOUSE (Peter Rhode manager): Kenosha Athletic Club, minstrel performance, 17; crowded house; general satisfaction; receipts, $400. Bronson Howard's Young Mrs. Winthrop 24.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Wang to a very large audience 19. Neil Burgess' County Fair to a small house 20. Jane 21.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Bob Fitzsimmons 14; crowded house. Charley's Aunt 16; A Summer Blizzard 19; both to big houses.——ITEM: A Summer Blizzard co. closed here, the manager stating he was unable to make the receipts equal to expenditures of an expensive road co. The members were all sent to their homes.

STEVENS' POINT.—OPERA HOUSE: Dark week of 14-19.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Fox Brothers' Pantomime and Novelty co. 22; good house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, managers): Fox Brothers' English Pantomime and Novelty co. 17; good house. Co. very good; performance pleased everybody. This was the first attraction we have seen in four weeks. House dark again; nothing booked for the immediate future.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Charles Dickson in A Jolly Good Fellow to a large and well-pleased audience 8. Milton Nobles and co. in For Revenue Only to a good house 9. The Dazzler 14; packed house, especially the gallery.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Walter Sanford co. opened in The Wages of Sin to light business 21, which was hardly to be wondered at, swimming being almost a necessary accomplishment to get to the theatre. Victory Bateman gave a powerful performance as the heroine Ruth Hope. She was ably supported by Charles Mainhall and Criptie Palmonic. Lottie Williams also deserves mention for her clever work.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Baldwins opened to good business 21 and gave one of the most unique and interesting entertainments ever seen here. The manner in which Mrs. Baldwin answers written question regarding the past and future of her various auditors is something to startle even the most incredulous. The business will no doubt be big throughout the week.——THEATRE ROYAL (Sparrow and Jacobs, managers): The Star Gazer with Joe Ott in the title role opened to good business 21. The piece, as usual with farce comedies, amounts to very little. The co. is a good one and the singing and dancing specialties excellent. The Tornado 28-Feb. 2.——OPERA FRANÇAIS (Edmond Hardy, manager): The co. are puting on a big repetoire this week with a change of bill almost nightly and two matinees. The list of pieces presented includes Si J'étais Roi, Mignon, Fille du Regiment and several sparkling comedies.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The New Boy opened 17 to a good house. James T. Powers in the title role was very amusing, and made a decided hit. The support was exceptionally strong including Helen Kinnaird, Rachel Booth, R. F. Cotton, and Frederic Robinson. A Gaiety Girl, a two act musical comedy, received its first production here 21. It is bright, tuneful, and merry, and was very well received. The singing was lamentably weak, with the exception of Mr. Langley, who received a number of well deserved encores. The sisters Fraser and Miss Maude Percy are worthy of special mention. Their dancing was the cleverest seen here this season and they made a most pronounced hit. Robin Hood 28-Feb. 2.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Barney Ferguson in Duffy's Blunders opened 21 to a fairly good house. The Nichols Sisters are clever and Belle Stewart has a good voice and sang a number of songs very prettily. The Fast Mail 28-Feb. 2.——ACADEMY OF MUSIC (F. W. Stair, manager): C. L. Williams' Comedians opened to a good house 21. Lowry and Frances gave a scientific boxing bout which made a hit. The principal feature on the programme is Professor Wormwood and his educated dogs and monkeys who do some most astounding feats. Albini's London Entertainers 28-Feb. 2.——MUSIC: The attraction is the women's walking contest, and Musical Dale, who are filling the house at every performance.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Felix Morris 17; good business. St. Andrew's Society Concert, local, 23; A Gaiety Girl 29.——WONDERLAND (Charles P. Dempsey, manager): A large staff of carpenters and painters have been at work at this house for the last few weeks getting it ready for the opening 28. The curio hall and menagerie will be fully stocked, and The Gypsy Warde Dramatic co. and the Damm family have been engaged for the theatre.——ITEM: Bookings have been a little thin at the Grand lately, but a number of first-class attractions are down for an early date. Among them are: 1492; Della Fox, Wilson Barrett, Thomas Q. Seabrooke and Robin Hood.

VICTORIA.—THEATRE (Robert Jamieson, manager): Thomas Keene played a very successful two nights' and matinee engagement presenting Hamlet 11, Richard III. 12, and Romeo and Juliet at matinee.—— ITEM: Manager Heilig, of the Tacoma Theatre, has been endeavoring to establish a Pacific North West theatrical circuit, to include Portland, Seattle, Tacoma, Victoria, Vancouver and Nanaimo, and to that end has had an interview with Manager Jamieson of the Victoria Theatre. The advantages offered by Mr. Heilig did not seem to warrant Mr. Jamieson in giving up his booking and rate privileges to a circuit manager, and he therefore declined the proposition. The scheme for a circuit in the Northwest, including the cities named does not seem a feasible one, as Portland can take attractions which Victoria cannot and discrimination must be used in bringing attractions here. The Calhoun Opera co. opens for three nights on 21.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hurd, manager): House dark 1-22 for repairs. Griffith's Faust 23; Fast Mail 26.——ITEMS: M. J. Royal's comedy Aunt Hannah received its first production at the Town Hall, Thorold, on 21 to S. R. O. The production was for copyright purposes only. Mr. Royal is the author of Irish Honor, Self-Made Man, Social Lion and other plays. Cast: Miss Hannah Willard, Annetta M. Wright; Jack Hammersley, Norman Heggie; Grimes, Arnold Kaiser; Jim Wiggles, Archie Monro; Martha, Maggie McBride; Dr. Benjamin Harding, M. J. Royal; Evelyn Harding, Mary L. Conlon; Polly Wiggles, Florence Walton; Mike McCarthy, T. F. Conlon.

BELLEVILLE.—CITY HALL: Marks Brothers to good houses 14-19.——QUEEN'S OPERA HOUSE (J. P. Powers, manager): G. H. Snazelle, the entertainer, 21, 22; fair business. He cancelled his engagements for the rest of the week on account of a severe cold. Fast Mail Feb. 6; Tornado 8.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Jessie Alexander, Canada's favorite elocutionist, 17; crowded house.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): House dark 14-22. Lincoln J. Carter's Fast Mail 23; Griffith's Faust 25; Gaiety Girl 30.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): David Christie Murray, the English novelist, lectured on 16 to a small audience. John Griffiths, the young Canadian actor, in Faust 21; excellent performance to a big house.

ST. JOHN.—MECHANICS' INSTITUTE (T. B. Hanington, manager): Continuance of Wallace Hopper's engagement. Good houses.——OPERA HOUSE (A. O. Skinner, manager): Bubb's Comedy co. to the biggest business known here. At matinee, 19, had to admit without taking tickets to prevent a panic.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Bubb Comedy co. opened 21 for two weeks.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Charley's Aunt 17 19; crowded houses. Emily Bancker in Our Flat 25, 26.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Fast Mail 21; good co. to fair business. General Booth 30.

MATTERS OF FACT.

Leopold Jordan is to manage Carmencita on her European tour. Mr. Jordan, Carmencita and her husband, Pablo Echehari, will all sail for Europe on the *Berlin* to-morrow (Wednesday). Carmencita expects to appear in London.

J. F. Conkling, late manager of the Grand Opera House, Minneapolis, came to town last week.

Maude Elaine Packard (professionally known as Elaine Winter) has achieved another success in A Back Number in the leading part, the New England papers sounding her praises in unmeasured terms. Miss Winter is the daughter of Mrs. Beaumont Packard, the well-known dramatic agent.

Hon. H. C. Miner returned to town yesterday from Old Point Comfort.

Adelaide Fitz-Allen, who has had extended experience in the legitimate drama, having played several seasons with Walker Whiteside, Thomas W. Keene, and others, is open to consider offers for leading characters.

"Owner C. C. C.," whose address will be found elsewhere, wants a partner having $2,000 to invest in a theatre.

Nellie Yale Nelson will be at liberty after Feb. 2. She has been playing Mrs. Echo in Carrie Turner's Crust of Society company, in which character she has made quite a hit.

The Aberdeen Hotel, this city, at Broadway and Twenty-first Street, is in close proximity to the places of amusement and business centre. George F. Atherton, the proprietor, is an experienced hotel keeper and a very pleasant gentleman, who makes his guests feel at home the moment they enter the hotel.

May Smith Robbins has had a most successful season in Little Trixie. The attraction has been doing a good business everywhere.

Neatly-furnished rooms may be secured at moderate terms to professionals at 202 West Thirty-eighth Street.

The Uhrig's Cave Summer opera season at St. Louis, to open June 2, 1895, is announced by Proprietor Frank McNeary. The company, as heretofore, will be under the direction of Alexander Spencer, to whom all applications should be made.

"Stanley," care this office, wants a lady and gentleman amateur for a refined comedy company playing the South.

Robinson's Opera House, Cincinnati, O., is offered for rent for next season to responsible party. Application should be made to Manager John D. Davis.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): The Needles, Cal., Feb. 2, Flagstaff, Ariz., 7, Gallup 9.

ADA GRAY: Grand Rapids, Mich., Jan. 28-Feb. 2.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Philadelphia, Pa., Jan. 28-Feb. 2.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): St. Louis, Mo., Jan. 28-Feb. 2.

AGNES HERNDON (Thomas L. Hargreaves, mgr.): Fitchburg, Mass., Jan. 29, Athol 30, Webster 31, Taunton Feb. 1, Woonsocket, R. I., 3, Northampton, Mass., 4, Holyoke 5, Westfield 6, Hartford, Conn., 7, Winsted 8, Pittsfield, Mass., 9.

A TEXAS STEER: Washington, D. C., Jan. 28-Feb. 2.

A CORK MAN (H. S. Mitchell, mgr.): Michigan City, Ind., Jan. 29, Plymouth 30, Warsaw Feb. 1, Huntington 2, Marion 4, Greenville, O., 5, Richmond, Ind., 6, Rushville 7, Columbus 8, New Albany 9, Louisville, Ky., 11-16.

ALVIN JOSLIN (Charles L. Davis): Worcester, Mass., Jan. 29, Fitchburg 30, Concord, N. H., 31, Montpelier, Vt., Feb. 1, Burlington 2.

A BAGGAGE CHECK: Wilmington, Del., Jan. 29, 30, West Chester, Pa., 31, Camden, N. J., Feb. 1, Reading, Pa., 2.

A CRAZY LOT (J. C. Davis, mgr.): Cincinnati, O., Jan. 28-Feb. 2, Pittsburg, Pa., 3-9.

AMAZONS (Percy Sage, bus. mgr.): Fall River, Mass., Jan. 29, Taunton 30, New Bedford 31, Manchester Feb. 1, Haverhill 2.

A BLACK SHEEP: Boston, Mass., Dec. 10—indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr.): Chicago, Ill., Jan. 27-Feb. 2, Detroit, Mich., 3-9.

AUGUSTIN DALY'S STOCK: New York city Nov. 27—indefinite.

A PRETZEL (T. J. Keogh; C. A. Buckman, manager): Tampa, Fla., Jan. 28-30, Key West 31-Feb. 2, Havana, Cuba, 4-9.

BALDWIN-ROGERS: Augusta, Ga., Jan. 28-Feb. 2.

BARREL OF MONEY: Philadelphia, Pa., Jan. 28-Feb. 2.

BUBB COMEDY (George H. Bubb, mgr.): Halifax, N. S., Jan. 21-Feb. 2, St. John, N. B., 4-9.

BUNCH OF KEYS (Gus Bothner, mgr.): Atlanta, Ga., Jan. 30, 31, Chattanooga, Tenn., Feb. 1, Knoxville 2, Paris, Ky., 4, Lexington 5.

BATES BROS.' HUMPTY DUMPTY (Frank W. Nason, mgr.): Danville, Ky., Jan. 29, Harrodsburg 30, Nicholasville 31, Mt. Sterling Feb. 2.

BEN HUR (W. C. Clark, mgr.): Beaver Falls, Pa., Jan. 29-Feb. 1, McKeesport 3-6, Altoona 14-16.

BERRIOHM TREE: New York city Jan. 28—Feb. 23.

BARNES AND MARVIN'S PLAYERS: Mexico, Mo., Jan. 28-Feb. 2.

COUNTY FAIR: Marshalltown, Ia., Jan. 30, Oskaloosa 31, Des Moines Feb. 1, Moline, Ill., 2, Chicago 3-23.

CLARKE-PARKINSON: Bunker Hill, Ill., Jan. 28-Feb. 2.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Boston, Mass., Jan. 28-Feb. 2, Washington, D. C., 4-9.

CHARLES DICKSON: Jackson, Mich., Jan. 29, Lansing 30, Muskegon 31, Grand Rapids Feb. 1, 2, Dowagiac 4, Saginaw 5, Bay City 6, London, Ont., 7, St. Thomas 8, Hamilton 9, Montreal, P. Q., 11-16.

CAPTAIN PAUL (Geo. S. McFadden, bus. mgr.): Newark, N. J., Jan. 28-Feb. 2, Brooklyn, N. Y., 4-16.

CARRIE TURNER: Kansas City, Mo., Jan. 28-Feb. 2.

CORSE PAYTON (David I. Ramage, mgr.): Newark, O., Jan. 28-Feb. 2.

CLAXTON-JANAUSCHICK: Elizabeth, N. J., Feb. 1.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26-indefinite.

CHARLEY'S AUNT (Southern, Charles Frohman, mgr.): Crawfordsville, Ind., Jan. 30, Lafayette 31, Muncie Feb. 1, Lima, O., 2, Columbus 4-9, Mansfield 11, Zanesville 12, Chillicothe 13, Portsmouth 14, Ironton 15.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Syracuse, N. Y., Jan. 28-30, Rochester 31-Feb. 2, Albion 4, Medina 5, Lockport 6, Niagara Falls 7, Batavia 8, Dunkirk 9.

COUNTRY SQUIRE: Exeter, N. H., Jan. 30, Lowell, Mass., 31, Chelsea Feb. 1, Waltham 2.

CROSS ROADS OF LIFE: Detroit, Mich., Jan. 28-Feb. 2.

CLAY CLEMENT (New Dominion; Gustave Frohman, mgr.): Washington, Ind., Jan. 29, Evansville 30, Murfreesboro, Tenn., 31, Cairo, Ill., Feb. 1, Jackson, Tenn., 2, Nashville 7-9, Bowling Green, Ky., 11, Columbus, Ind., 13.

DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DERBY MASCOT: St. Louis, Mo., Jan. 28-Feb. 2.

DODSON'S PLAYERS: Hazelton, Pa., Jan. 29.

DERBY WINNER: Chicago, Ill., Jan. 27-Feb. 2, New York city 4-9.

DOWN IN DIXIE (Davis and Keogh, mgrs): New York city Jan. 21-Feb. 2.

DONNELLY AND GIRARD: Trenton, N. J., Jan. 31.

DAN MCCARTHY: Brooklyn, N. Y., Jan. 28-Feb. 2.

EIGHT BELLS (John F. Byrne, prop.): Muncie, Ind., Jan. 29, Lafayette 30, Crawfordsville 31, Terre Haute Feb. 1, Decatur, Ill., 2.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

ELLINWOOD'S PLAYERS: Scranton, Pa., Jan. 28-Feb. 2.

EMILY BANCKER (Our Flat; Thomas W. Ryley, mgr.): Livingston, Mont., Jan. 31, Bozeman Feb. 1, Great Falls 2, Butte 4-6, Anaconda 7, Helena 8, Missoula 9, Spokane 10-12, Sprague 13, Walla Walla 14, North Yakima 15, Ellensburg 16.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Brooklyn, N. Y., Jan. 28-Feb. 2, Boston, Mass., 4-9, Pittsburg, Pa., 11-16.

E. H. SOTHERN (Daniel Frohman, mgr.): Detroit, Mich., Jan. 28-30.

FINNIGANS' BALL (Murray and Mack; Frank T. Merritt, mgr.): Canton, O., Feb. 1, 2, Massillon 4, Youngstown 5.

FAST MAIL (Northern; Martin Golden, mgr.): Toronto, Ont., Jan. 28-Feb. 2, Lindsay 4, Peterboro 5, Belleville 6, Brockville 7, Ottawa 8, 9, Montreal, P. Q., 11-16.

FAST MAIL (Southern; J. S. Hogan, mgr.): Bastrop, Tex., Jan. 29, La Grange 30, Brenham 31, Austin Feb. 1, San Marcos 2, San Antonio 3, Galveston 5, Houston 6, Beaumont 7, Orange 8, Lake Charles, La., 9, Pensacola, Fla., 11, Mobile, Ala., 12, Meridian, Miss., 13, Tuscaloosa, Ala., 14.

FELIX MORRIS (Frank Williams, mgr.): Pittsburg, Pa., Jan. 27-Feb. 2.

FLAG OF TRUCE (Harry Sellers, mgr.): Louisville, Ky., Feb. 2-9.

FANNY RICE (G. W. Purdy, mgr.): New Haven, Conn., Jan. 30, Hartford 31, Bridgeport Feb. 1, Derby 2, Hoboken, N. J., 4-6.

FANNY DAVENPORT: New York city Dec. 11—indefinite.

FABIO ROMANI: Fostoria, O., Jan. 29, Van Wert 30, Fort Wayne, Ind., Feb. 1, Ann Arbor, Mich., 2.

FRIENDS (Arthur C. Aston, mgr.): Lexington, Ky., Jan. 29, Paris 30, Middletown, O., 31, Indianapolis, Ind., Feb. 1, 2, Dayton, O., 4, Soldiers' Home 5, Springfield 6, Columbus 7-9.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Memphis, Mo., Jan. 30, 31.

FAUST (Morrison's Western; E. J. Abram, mgr.): Red Wing, Minn., Jan. 29, Stillwater 30, Mankato 31, Sioux Falls, S. D., Feb. 1, 2, Omaha, Neb., 3-6, Atchison, Kans., 7, St. Joseph, Mo., 8, 9, Fremont, Neb. 11, Nebraska City 12, Lincoln 13, Beatrice 14, Hastings 15, Grand Island 16.

FAUST (Griffith's; Ed. A. Church, mgr.): Newark, N. J., Jan. 28-Feb. 2.

GRAHAM EARLE: Milford, Ind., Jan. 28-Feb. 2.

GLADYS WALLIS (John W. Dunne, mgr.): Athens, Ga., Jan. 29, Augusta 30, Columbia, S. C., 31, Greenville, Feb. 1, Asheville, N. C., 2, Knoxville, Tenn., 4, Louisville, Ky., 7-9.

GREEN GOODS MAN (E. J. Abram, mgr.): Omaha, Neb., Jan. 27-30, Falls City 31, Topeka, Kans., Feb. 1, Sedalia, Mo., 2, Kansas City 4-9, Leavenworth, Kans., 10, Nebraska City, Neb., 11, Sioux City, Ia., 14, Sioux Falls, S. D., 15, Mankato, Minn., 16.

GORDON AND WELLS: Portsmouth O., Jan. 28-Feb. 2.

GEORGE W. LARSON: Mercer, Pa., Jan. 31-Feb. 2.

GALLERY SLAVE: Louisville, Ky., Jan. 27-Feb. 2.

HARRY LACY: Bridgeport, Conn., Jan. 29, 30.

HARRY LINDLEY'S STOCK (Everett King, mgr.): Waterville, Me., Feb. 4-7, Exeter, N. H., 8, New Market 9.

HOLMES-RICE: Braddock, Pa., Jan. 29, Burgettstown 30.

HOWARD WALL'S IDEALS: Reading, Pa., Jan. 28-Feb. 2, Pottstown 4-9.

HANDS ACROSS THE SEA (Edward A. Page, mgr.): St. Johnsbury, Vt. Jan. 29, Woodville 30, Manchester, N. H., 31-Feb. 2, Franklin Falls 4.

HUMANITY (W. A. Brady, mgr.): Lynn, Mass., Feb. 1, 2, New York city 4—indefinite.

HARRIGAN STOCK (M. W. Hanley, mgr.): New York city Dec. 10—indefinite.

HALLEN AND HART (James Jay Brady, mgr.): Milwaukee, Wis., Jan. 27-Feb. 2, Indianapolis, Ind., 4-6, Fort Wayne 7, Toledo, O., 8, 9, Cleveland 11-13, Hamilton 15.

HENNESSY LEROYLE (Homer Drake, mgr.): Lehigh, I. T., Jan. 29, Muskogee Feb. 1, 2, Vinita 4-6.

HOWARD STOCK: North Adams, Mass., Jan. 28-Feb. 2 Holyoke 4-9.

HOBNOB'S SHORE ACRES (William B. Gross, mgr.): Chicago, Ill., Jan. 27-Feb. 23.

IN OLD KENTUCKY (No. 3): Henderson, Ky., Jan. 29, Owensboro 30, Frankfort 31, Paris Feb. 1, Lexington 2.

IRISH HOMESTEAD: Middleport, O., Jan. 30, Pomeroy 31, Parkersburg, W. Va. Feb. 1, Sistersville 2.

JAMES O'NEILL (W. F. Connor, mgr.): Cincinnati, O., Jan. 28-Feb. 2, St. Louis, Mo., 4-9.

J. E. COMMODORE: New London, Conn., Jan. 29.

JOSEPH MURPHY: Ottumwa, Ia., Jan. 29, Burlington 30, Chicago, Ill., Feb. 3-9, Detroit, Mich., 11-16.

JULIA MARLOWE-TABER (Fred. Stinson, mgr.): Brooklyn, N. Y., Jan. 28-Feb. 2, Washington, D. C., 4-9, Pittsburg, Pa., 11-23.

JOSEPH D. CLIFTON: Lowell, Mass., Jan. 28-Feb. 2, St. John, N. B., 4-9.

JAMES J. CORBETT (W. A. Brady, manager): St. Paul, Minn., Jan. 28-Feb. 2, Minneapolis 4-9.

JOHN L. SULLIVAN: Kansas City, Mo., Jan. 28-Feb. 2, East St. Louis 3, Indianapolis, Ind., 4-9, Richmond, Va., 11.

JOHN DREW (Charles Frohman, mgr.): Cincinnati, O., Jan. 28-Feb. 2.

JAMES YOUNG (Tragedian; George E. Gill mgr.): Youngstown, O., Jan. 29, New Castle, Pa., Feb. 2, Oil City 3.

JOSEPH HAWORTH: Boston, Mass., Jan. 21-Feb. 2.

JOE OTT (Star Gazer): Newark, N. J., Jan. 28-30, Poughkeepsie, N. Y., 31.

JANE (Southern; Gustave Frohman, manager): Houston, Tex., Jan. 29.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Union City, Pa., Jan. 29, Sharon 30, Youngstown, O., 31.

J. E. TOOLE (Louis Egan, mgr.): Clearfield, Pa., Jan. 30, Phillipsburg 31, Huntingdon Feb. 1, Bedford 2, Lewistown 3, Sunbury 5, Tamaqua 6, Hazelton 7.

J. H. WALLICK: Chicago, Ill., Jan. 29-Feb. 2, Indianapolis, Ind., 4-6, Crawfordsville 7, Kokomo 8, Columbus, O., 11-13, Richmond, Ind., 14, Springfield, O., 16.

JAMES B. MACKIE (The Side Show): Washington, D. C., Jan. 28-Feb. 2.

KATIE EMMETT: New York city Feb. 4-9.

KITTIE RHOADES: Freeland, Pa., Jan. 28-Feb. 2.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Freehold, N. J., Jan. 28-30.

KENTUCK: Rochester, N. Y., Jan 28-Feb. 2.

LITTLE PANSY (H. F. Mitchell and Zarbo, mgrs.) Pittston, Pa., Feb. 2, Scranton 4, 5, Nanticoke 6, Plymouth 7, Berwick 8, Bloomsburg 9, Lewisburg 11.

LEONOLD'S COMEDIANS: London, Ont., Jan. 28-Feb. 2.

LIMITED MAIL (Elmer E. Vance, mgr.): Danville, Ill., Jan. 29, Champaign 30, Mattoon 31, Pana Feb. 1, Litchfield 2, St. Louis, Mo., 3-9, East St. Louis, Ill., 10, Mt. Vernon 11, Evansville, Ind., 12, Hopkinsville, Ky., 13, Nashville, Tenn., 14-16.

LILLIAN LEWIS: Minneapolis, Minn., Jan. 28-Feb. 2.

LOWE'S COMEDY: Wichita, Kans., Jan., 28-Feb. 2.

LABADIE-ROWELL: Connersville, Ind., Jan. 30, Lebanon Feb. 2, New Castle 7.

LOST PARADISE (William Morris; Gustave Frohman, mgr.): Philadelphia, Pa., Jan. 28-Feb. 2.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.) New York city Nov. 20—indefinite.

LIOLA MITCHELL (S. M. Curtiss, mgr.): Durant, Miss., Jan. 30, Grenada 31, Yater Valley Feb. 1, Oxford 2, Yazoo City 4.

LILLIAN KENNEDY: Manchester, N. H., Jan. 28-30, Nashua 31-Feb. 2, Brooklyn, N. Y., 4-9.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Paterson, N. J., Jan. 29, 30, Newark Feb. 1, 2, Philadelphia, Pa., 4-9.

LILLIPUTIANS (Rosenfeld Brothers, mgrs.): Nashville, Tenn., Jan. 28-30, Memphis 31-Feb. 2.

LITTLE TRIXIE (Fred. Robbins, mgr.): Bridgeport, Conn., Feb. 4-6, Fall River, Mass., 7-9.

LA PETITE ROSA: Red Jacket, Mich., Jan. 30, Calumet 31.

LEWIS MORRISON (E. J. Abram, mgr.): New York city Jan. 28-Feb. 2, Philadelphia, Pa., 4-9, Pittsburg 11-16.
LOST IN NEW YORK (Colton and Reno, mgrs.): Indianapolis, Ind., Jan. 28-Feb. 2.
LILLIAN TUCKER (Charles C. Vaught, mgr.): Bangor, Me., Jan. 14—indefinite.
MELVILLE COMEDIANS: Veedersburg, Ind., Jan. 28-Feb. 2.

MILTON NOBLES: Fort Wayne, Ind., Jan. 29, National Military Home, O., 31, Springfield, Feb. 1, Lebanon 4, Paris, Ky., 7, Lexington 8, 9, Louisville 11-16.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Boston, Mass., Jan. 28-Feb. 9, New Bedford 11, Newport, R. I., 12, Fall River, Mass., 13, Worcester 14, Hartford, Conn., 15, New Haven 16.
MINNIE LESTER (George E. Mitchell, mgr.): Stamford, Conn., Jan. 28-Feb. 2.
MY AUNT BRIDGET (George Monroe): Columbus, O., Jan. 28-30, Indianapolis, Ind., 31-Feb. 2, Cincinnati, O., 10-16.
MARKS BROTHERS: Ottawa, Ont., Jan. 21-Feb. 2, Smith Falls 4-9.
MRS. LANGTRY: Baltimore, Md., Jan. 28-Feb. 2.
MINNIE SEWARD (Frederic Seward, mgr.): Carlisle, Pa., Jan. 28-30.
MAGOLA-MASON: Gardner, Mass., Jan. 30, Clinton 31, Keene, N. H., Feb. 1, Concord 2.
MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Jersey City, N. J., Jan. 28-Feb. 2.
MARIE PAREE (M. A. Moseley, mgr.): Montgomery, Ala., Jan. 28-Feb. 2, Columbus, Ga., 4-9.

MOSSWOOD (Addison D. Crabtree, prop.): Boston, Mass., Feb. 4—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Fulton, N. Y., Jan. 28-Feb. 2, Wellsboro, Pa., 4-9, Elmira, N. Y., 11-16.
MORA (Fred. Williams, mgr.): Kingston, N. Y., Jan. 28-Feb. 2, Hudson 4-9, Rochester 11-16.
MME. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14—indefinite.
MCNULTY'S VISIT (George M. Wisner, mgr.): Cincinnati, O., Jan. 27-Feb. 2.
MILE WHITE FLAG: New York city Oct. 8—indefinite.
MARIE JANSEN: New Orleans, La., Jan. 28-Feb. 2, Memphis, Tenn., 4, 5, Nashville 6-8.
MAN WITHOUT A COUNTRY: Cleveland, O., Jan. 28-Feb. 2.
MARIE BURROUGHS (D. A. Bouta, mgr.): Cleveland, O., Jan. 28-Feb. 2, Pittsburg, Pa., 4-9.
MARIE WAINWRIGHT (Julian Magnus, mgr.): Macon, Ga., Jan. 29, Rome 30, Chattanooga, Tenn., 31, Knoxville Feb. 1, Bristol 2.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Baltimore, Md., Jan. 28-Feb. 2, Washington, D. C., 4-9, Philadelphia, Pa., 11-16.

NAT GOODWIN (George J. Appleton, mgr.): Atlanta, Ga., Jan. 29, Savannah 30, Charleston, S. C., 31, Norfolk, Va., Feb. 1, Richmond 2, New Haven, Conn., 4, New Britain 5, Springfield, Mass., 6, Providence, R. I., 7-9, Boston, Mass., 11-March 3.
NELLIE MCHENRY (Jas. B. Delcher, bus. mgr.): Seattle, Wash., Jan. 28, 29, Victoria, B. C., 30, Nanaimo 31, Vancouver Feb. 1, 2, Tacoma, Wash., 4, 5, Portland, Ore., 6-9, San Francisco, Cal., 11-16.
OTIS SKINNER (J. J. Buckley, mgr.): Washington, D. C., Jan. 28-Feb. 2.
OLGA NETHERSOLE: Chicago, Ill., Jan. 28-Feb. 9, Milwaukee, Wis., 11-16.
OLIVER TWIST (W. A. Mestayer, mgr.): Chicago, Ill., Jan. 20-Feb. 2.
OUR COUNTRY COUSIN: Springfield, Mo., Jan. 29.
ON THE GO (Charles A. Loder): Mansfield, O., Jan. 30, Ashland 31, Akron Feb. 1, Youngstown 2.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Greensboro, Md., Jan. 29.
ON THE BOWERY (Davis and Keogh, mgrs.): Rochester, N. Y., Jan. 29, Albany Feb. 1, 2.
OLIVER BYRON (J. P. Johnson, mgr.): Baltimore, Md., Jan. 28-Feb. 2, New Haven, Conn., 4-6, Paterson, N. J., 7-9, New York city 11-16.
OLD GLORY (W. A. Brady, mgr.): Milwaukee, Wis., Feb. 3-9, St. Paul, Minn., 10-16.
POLICE PATROL: Brooklyn, N. Y., Jan. 28-Feb. 2, Philadelphia, Pa., 4-9.
POWER OF THE PRESS (Augustus Pitou, mgr.): New York city Jan. 28-Feb. 2.

PRODIGAL DAUGHTER (Walter Sanford's): Boston, Mass., Jan. 28-Feb. 9.

PAWN TICKET 210 (J. M. Ward, mgr.): Grand Rapids, Mich., Jan. 28-30, La Salle, Ill., 31, Streator Feb. 1, Monmouth 2, Davenport, Ia., 3, Muscatine 4, Burlington 5, Cedar Rapids 6, Des Moines 7.
PALMER'S STOCK: Brooklyn, N. Y., Jan. 28-Feb. 2.

POWER OF GOLD (Walter Sanford's): Woonsocket, R. I., Jan. 29.

PRODIGAL FATHER: Louisville, Ky., Jan. 27-Feb. 2.
PECK'S BAD BOY (No. 1): Providence, R. I., Jan. 28-Feb. 2, Hoboken, N. J., 4, 5.
ROBERT HILLIARD: Hoboken, N. J., Jan. 31-Feb. 2
RIP VAN WINKLE (George W. Hamler, mgr.): Elgin, Ill., Jan. 31, Danville Feb. 2, Peru, Ind., 5, Logansport 6, Richmond 7, Connersville 8, Greensburg 9, Seymour 11, Washington 12, Brazil 13, Terre Haute 14, Frankfort 15, Lafayette 16.
RHEA (Hortense Rhea, mgr.) Little Rock, Ark., Jan. 29, Helena 30, Greenville, Miss., 31, Vicksburg Feb. 1, Natchez 2, Meridian 4, Selma, Ala., 5, Mobile 6, Pensacola, Fla., 7, Montgomery, Ala., 8, Birmingham 9, Atlanta, Ga., 11, 12, Rome 13, Athens 14, Macon 15, Augusta 16.
ROSE COGHLAN (John T. Sullivan, mgr.): Lawrence, Mass., Jan. 31.
RUSH CITY (Davis and Keogh, mgrs.): Newburg, N. Y., Feb. 1.
RORY OF THE HILL: New York city, Jan. 28—indefinite.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Fort Plain, N. Y., Jan. 29, Herkimer 30, Oneida 31.

RICE'S STOCK (Rice and Peck, mgrs.): Hornellsville, N. Y., Jan. 28-Feb. 2.
ROBERT MANTELL (Augustus Pitou, mgr.): New Orleans, La., Jan. 27-Feb. 2, Mobile, Ala., 4, Pensacola, Fla., 5, Montgomery, Ala., 6, Selma 7, Birmingham 8, Atlanta, Ga., 9.
ROBERT DOWNING: Sumter, S. C., Jan. 29, Wilmington, N. C., 30, Raleigh 31, Hampton, Va., Feb. 1, Norfolk 2, Richmond 4, Lynchburg 5, Charlottesville 6, Staunton 7, Hagerstown, Md., 8, Cumberland 9.
RANCH KING (Jas. D. Clifton): Holyoke, Mass., Jan. 28-Feb. 2, Philadelphia, Pa., 4-9, Baltimore, Md., 11-16.
RICHARD MANSFIELD (John P. Slocum, mgr.): Memphis, Tenn., Jan. 28-30, Nashville 31-Feb. 2, Chicago, Ill., 4-16.
RICHMOND DRAMATIC: Fairmount, Minn., Jan. 28-Feb. 2.
SHIP OF STATE: Chicago, Ill., Jan. 28-Feb. 2, Milwaukee, Wis., 3-6.

SPAN OF LIFE (William Calder, mgr.): Kansas City, Mo., Jan. 28-Feb. 2, Mexico 4, Keokuk, Ia., 5, Ottumwa 6, Burlington 7, Galesburg, Ill., 8, Peoria 9, Bloomington 11, Springfield 12, Decatur 13, Streator 14, Joliet 15, Aurora 16.

SOWING THE WIND (Charles Frohman, mgr.): Harlem N. Y., Jan 28-Feb. 2, Brooklyn, E. D., 4-9.
SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Montgomery, Ala., Jan. 29, Macon, Ga., 30, Jacksonville, Fla., 31, Savannah, Ga., Feb. 1, Charleston, S. C., 2, Augusta, Ga., 4, Atlanta 5, 6, Chattanooga, Tenn., 7, Nashville 8, 9, Knoxville 10, Roanoke, Va., 12, Lynchburg 13, Norfolk 14, Richmond 15, 16.
SHAFT NO 2 (Jacob Litt, mgr.): Washington, D. C., Jan. 28-Feb. 2.
SHARPLEY'S LYCEUM: Hillsboro, Tex., Jan. 28-Feb. 2.
SPECIAL DELIVERY (J. J. Coleman, mgr.): Johnstown, Pa., Jan. 29; McKeesport 30, Newcastle 31, Franklin Feb. 1, Corry 2.
STUART ROBSON (W. R. Hayden, mgr.): Atlanta, Ga., Feb. 1, 2, Macon 4, Augusta 5, Columbus 6, Sumter, S. C., 7, Charleston 8, Savannah, Ga., 9, St. Augustine, Fla., 11, Jacksonville 12, Thomasville 13, Montgomery, Ala., 14, Mobile 15, 16.
SEYMOUR-STRATTON (C. J. W. Roe, bus. mgr.): West Chester, Pa., Jan. 28-Feb. 2.
STILL ALARM (Davis and Keogh, mgrs.): Detroit, Mich., Jan. 28-Feb. 2, Cincinnati, O., 4-9.

SIDE TRACKED (Jule Walters, mgr.): Flint, Mich., Jan. 29, Ann Arbor 30, Sandusky, O., 31, Mt. Vernon Feb. 1, Marysville 2.

SHENANDOAH (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 28-Feb. 9.
SAWTELLE DRAMATIC: Plymouth, Mass., Jan. 28-Feb. 2, Fall River 4-9.
SLAVERY DAYS (No. 1; Warner and Miller, mgrs.): Brooklyn, N. Y., Jan. 28-Feb. 2.
SLAVERY DAYS (No. 2; Charles Jones, mgr.): Buffalo, N. Y., Jan. 28-Feb. 2.
SHORE ACRES (Frank W. Conant, mgr.): Memphis, Tenn., Jan. 31-Feb. 2, New Orleans, La., 3-9, Galveston, Tex., 11, 12, Houston 13, 14, San Antonio 15, 16.

SADIE HASSON (E. E. Rasye, mgr.): Nelsonville, O., Jan. 29.

SADIE MARTINOT: Pocatello, Idaho Jan. 30, Ogden, Utah, 31, Salt Lake City Feb. 1, 2, Denver, Col., 4-9.
TEMPERANCE TOWN: St. Paul, Minn., Jan. 27-Feb. 2, Sioux City, Ia., 3, Lincoln, Neb., 6, Omaha 7-9, Denver, Col., 10-16.
TWO SISTERS (Warmington and Ryer, mgrs.): Dubuque, Ia., Jan 29, Rockford, Ill., 30, Aurora 31, Bloomington Feb. 1, Galesburg 2, Chicago 3-16.
THE COPPER LION (George J. Bub, mgr.): Pittsburg, Kans., Jan. 29, Joplin, Mo., 30, Webb City 31, Aurora Feb. 1, Springfield 2.
THE FATAL CARD (Charles Frohman, mgr.): New York city Dec. 31—indefinite.
TIM MURPHY AND EUGENE CANFIELD: Chicago, Ill., Jan. 28-Feb. 2.
TRUE IRISH HEARTS: Philadelphia, Pa., Jan. 28-Feb. 2.
THOMAS W. KEENE (S. F. Kingston, mgr.): Butte, Mont., Jan. 28-30, Anaconda 31, Helena Feb. 1.
THE DAZZLER (A co.; H. E. Reed, mgr.): Chicago, Ill., Jan. 20-Feb. 2, Cleveland, O., 4-9.
THE SILVER KING (Carl A. Haswin's): Rochester, N. Y., Jan. 28-30, Syracuse 31-Feb. 2, Utica 4, Schenectady 5, Gloversville 6, Amsterdam 7, Troy 8, 9, North Adams, Mass., 11, Adams 12, Pittsfield 13, Westfield 14, Holyoke 15, Northampton 16.

THE TORNADO (Northern; L. J. Carter, prop.; Jay Simms, mgr.): Hartford, Conn., Jan. 29, Willimantic 30, Meriden 31.

THE TORNADO (Southern; L. J. Carter, prop.; J. J. Lodge, mgr.): Montreal, P. Q., Jan. 27-Feb. 2.
THE HUSTLER (Davis and Keogh, mgrs.): Cincinnati, O., Jan. 28-Feb. 2.
THE DAZZLER (B Co.; H. O. Emery, mgr.): Zanesville, O., Jan. 29, Akron 30, East Liverpool 31, Butler, Pa., Feb. 1, Beaver Falls 2, Union City 4, Titusville 5, Oil City 6, McKeesport 7, Johnstown 8, Altoona 9.
THE NEW BOY (Western; Charles Frohman, mgr.): Anaconda, Mont. Jan. 30, Butte 31-Feb. 2, Bismarck, N. D., 4, Jamestown 5, Fargo 6, Crookston, Minn., 7, Winnipeg, Man., 8.
TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): New York city Jan. 25—indefinite.
THE DISTRICT ATTORNEY (T. Henry French, mgr.): New York city Jan. 21—indefinite.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Defiance, O., Jan. 28-Feb. 2.

THE ENSIGN: Pittsburg, Pa., Jan. 28-Feb. 2, Altoona 4, Williamsport 5, Scranton 6, Wilkesbarre 7, Allentown 8, Reading 9, Philadelphia 11-16.
THAT CIRCUS GIRL: Kensington, Pa., Jan. 28-Feb. 2.
THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Chicago, Ill., Jan. 28-Feb. 2.
THE GIRL I LEFT BEHIND ME (No. 2; Charles Frohman, mgr.): Council Bluffs, Ia., Jan. 30, Des Moines 31.
TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.

THOMAS E. SHEA: Oil City, Pa., Jan. 28-Feb. 2, Newcastle 4-9.

TEMPTATION OF MONEY (Boyer and Hardy, mgrs.): Cincinnati, O., Jan. 28-Feb. 2.
THE BURGLAR (A. Q. Scammon, mgr.): Columbia, Pa., Jan. 29, Lancaster 30, Lebanon 31, Frankford Feb. 1, Burlington, N. J., 2, Bridgeton 4, Millville 5, York, Pa., 6, Annapolis, Md., 7, Fredericksburg, Va., 8, Charlottesville 9.
THE COTTON KING (No. 1, W. A. Brady, mgr.): Brooklyn, N. Y., Jan. 28-Feb. 2.
THE COTTON KING (No. 2, W. A. Brady, mgr.): Portland, Me., Jan. 28-30, Lewiston 31-Feb. 1, Togus 2, Bangor 4-6, Augusta 7, 8, Portsmouth 9, Dover, N. H., 11.

THE CAPTAIN'S MATE (Dittmar Bros., props.): Owego, N. Y., Jan. 29, Elmira 30, Wellsville 31, Jamestown Feb. 1, Buffalo 4-9, Brooklyn 11-16.

ULLIE AKERSTROM (Gus Bernard, mgr.): Togus, Me., Jan. 29, Augusta 30, Bangor 31-Feb. 2, Portsmouth, N. H., 4-6, Dover 7-9, Haverhill, Mass. 11-16.
UNCLE TOM'S CABIN (Shea's): Vicksburg, Miss., Jan. 30, Delta, Ark., 31.
VALE OF AVOCA: Washington, D. C., Jan. 28-Feb. 2.
WHITE SQUADRON: Shenandoah, Pa., Jan. 29, Mauch Chunk 30, Tamaqua 31, Shamokin Feb. 1, Harrisburg 2, York 4, Elmira, N. Y., 5, 6, Rochester 7-9, Marietta, O., 12, Wilmington 13, Washington C. H. 14, Springfield 15, Middletown 16.

WAITE COMEDY (Eastern; Monte Thompson mgr.): Waterbury, Conn., Jan. 28-Feb. 9, Newburgh, N. Y., 11-16.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Lock Haven, Pa., Jan. 28-Feb. 2, Warren 4-9, Erie 11-16.

WILLIAM HOEY (W. D. Mann, mgr.): Worcester, Mass., Jan. 31-Feb. 1, Springfield 2.
WILSON BARRETT: Boston, Mass., Jan. 28-Feb. 2.

WARD AND VOKES (E. D. Stair, mgr.): Providence, R. I., Jan. 28-Feb. 2, Taunton, Mass., 4, Brockton 5, Salem 6, Lowell 7, Lawrence 8, Haverhill 9, Fitchburg 11, Leominster 12, Lynn 13, Springfield 14, Worcester 15, Fall River 16.

WILLIAM COLLIER: Lynn, Mass., Jan. 29, Lowell 30, Lawrence 31, Portland, Me., Feb. 1, 2, Bangor 4, Augusta 5, Togus 6, Lewiston 7, Manchester, N. H., 8, Fitchburg, Mass., 9, Boston 11-16.
WARDE-JAMES: Salt Lake City, Utah, Jan. 27-31.
W. H. CRANE (Joseph Brooks, mgr.): Richmond, Va., Jan. 29, 30, Danville 31, Charleston, S. C., Feb. 1, Savannah, Ga., 2, Jacksonville, Fla., 4, Macon, Ga., 5, Augusta 6, Atlanta 7, 8, Mobile, Ala., 9, New Orleans, La., 10-16.
WILLIAM BARRY (Louis S. Goulland, mgr.): Troy, N. Y., Jan. 29, 30, Albany 31, Hudson Feb. 1, Brooklyn 4-9.

WALTER SANFORD'S STOCK: New York city Jan. 28-Feb. 2.

WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Philadelphia, Pa., Jan. 28-Feb. 2, West Chester 4, Lebanon 5, Harrisburg 6, Altoona 7, Salem, O., 8, Canton 9.
YOUNG MRS. WINTHROP (Wagenhals and Kemper, mgrs.): Louisville, Ky., Jan. 28-Feb. 2.
YON YONSON (Jacob Litt, mgr.): Chicago, Ill., Jan. 28-Feb. 2.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Of the Earth): Columbus, O., Jan. 28-30, Milwaukee, Wis., 31-Feb. 2, St. Paul, Minn., 4-9, Minneapolis 11-16.

ALADDIN, JR. (David Henderson, mgr): Detroit, Mich., Jan. 28-30, Buffalo, N. Y., Feb. 1, 2.
ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 19—indefinite.
BROWNIES: New York city Nov. 12-Feb. 2, Buffalo, N. Y., 4-9.
BLACK CROOK (No. 1; Pittsburg, Pa., Jan. 28-Feb. 2.
BLACK CROOK (D. A. Consadine, mgr.): Toledo, O., Jan. 28-30, Indianapolis, Ind., 31-Feb. 2.
BLACK CROOK (Springer and Welty, mgrs.): Altoona, Pa., Jan. 31, Johnstown Feb. 1, McKeesport 2, Connellsville 4, Uniontown 5, Wheeling, W. Va., 6.

BOSTONIANS (Barnabee and MacDonald): Buffalo, N. Y., Jan. 28-31, Rochester Feb. 1, 2.

CALHOUN OPERA: Seattle, Wash., Jan. 28-Feb. 2.
CAMILLE D'ARVILLE OPERA: Chicago, Ill., Jan. 28-Feb. 9, St. Louis, Mo., 10-16.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Philadelphia, Pa., Jan. 28-Feb. 2, Trenton, N. J., 4, Paterson 5, 6, New Haven, Conn., 7-9.
DELLA FOX OPERA (Nat Roth, mgr.): Baltimore, Md., Jan. 28-Feb. 2.
FENCING MASTER (F. C. Whitney, mgr.): Louisville, Ky., Jan. 30, 31, Evansville, Ind., Feb. 1, Terre Haute 2.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Pittsburg, Pa., Jan. 28-Feb. 2.
1492 (Northern; E. E. Rice, mgr.): Chicago, Ill., Jan. 13—indefinite.
1492 (Southern): Grand Rapids, Mich., Jan. 29.

KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Omaha, Neb., Jan. 28-30, Lincoln 31, Atchison, Kans., Feb. 1, Topeka 2.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs.): Philadelphia, Pa., Jan. 21-Feb. 2, Chicago, Ill., 4-23.
LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.
LOUISE BEAUDET OPERA (E. W. Dunn, mgr.): Boston, Mass., Dec. 24-Feb. 2.
MILLER OPERA (George Miller, mgr.): Charlottesville, Va., Jan. 28-30, Farmville 31, Richmond Feb. 1, 2.
MCGIBNEY FAMILY CONCERT (Edwin Patterson, bus. mgr.): Arkport, N. Y., Jan. 29, Almond 30, Alfred 31, Andover Feb. 1, Belmont 2, Friendship 4, Bolivar 5, Portville 6, Allegany 7.
NASHVILLE STUDENTS: Hope, Ark., Jan. 31.
PRINCE PRO TEM (Charles L. Robbins, mgr.): Rockland, Me., Jan. 29, Bath 30, Amesbury, Mass., 31, Salem Feb. 1, Gloucester 2, Springfield 4.
PRINCESS BONNIE: Buffalo, N. Y., Jan. 28-Feb. 2, Pittsburg, Pa., 4-9, Detroit, Mich., 11-16.
PAULINE HALL (George B. McLellan, mgr.): St. Louis, Mo., Jan. 28-Feb. 2.
ROBINSON OPERA: Evansville, Ind., Feb. 3-8.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Toronto, Ont., Jan. 28-Feb. 2.

REMENYI CONCERT: Leavenworth, Kan., Jan. 29, Lawrence 30, Topeka 31, Emporia Feb. 1, Wichita 2, Guthrie, O. T., 4, Norman 5, Oklahoma City 6, Ardmore, I. T., 7, Gainesville, Tex., 8, Sherman 9.
SUPERBA (Edwin Warner, bus. mgr.): Philadelphia, Pa., Jan. 28-Feb. 2.
THOMAS Q. SEABROOKE (W. F. Falk, mgr.): Dayton, O., Jan. 29.
TAVARY OPERA: San Antonio, Tex., Jan. 30-Feb. 1, Houston 4, 5, Galveston 6-9, New Orleans, La., 10-16.
THE PASSING SHOW (Canary and Lederer, mgrs.): Boston, Mass., Jan. 21-Feb. 9.
WANG (D. W. Truss and Co., mgrs.): Minneapolis, Minn., Jan. 28-Feb. 2.

WHITNEY OPERA CO. (Rob Roy): New York city Oct. 29—indefinite.

MINSTRELS.

AL. G. FIELD: Tuscaloosa, Ala., Jan. 29, Birmingham 30, Montgomery 31, Tampa, Fla., Feb. 6, Ocala 7, Jacksonville 8, 9, Brunswick, Ga., 11, Thomasville 12, Albany 13, Americus 14.
BOYD'S: Massillon, O., Jan. 31, Canton Feb. 1, Martin's Ferry 2.
GEORGE THATCHER AND CARROLL JOHNSON'S (W. H. A. Cronkhite, mgr.): Wilmington, Del., Jan. 31, Chester, Pa., Feb. 1, Camden, N. J., 2, Plainfield 4, Elizabeth 5, Peekskill, N. Y., 6, Poughkeepsie 7, Hartford, Conn., 8, New Britain 9.
HAVERLY'S (J. H. Haverly, mgr.): San Francisco, Cal., Nov. 24—indefinite.
HI HENRY'S: Norfolk, Va., Jan. 30, Suffolk 31, Petersburg Feb. 1, Lynchburg 2, Charlottesville 4, Staunton 5, Washington, D. C., 11-16.
LEW DOCKSTADER (E. B. Ludlow, mgr.): Cincinnati, O., Jan. 27-Feb. 2.
PRIMROSE AND WEST (Joseph P. Harris, mgr.): St. Louis, Mo., Jan. 28-Feb. 2.

VARIETY AND BURLESQUE.

CITY SPORTS: Providence, R. I., Jan. 28-Feb. 2.
CITY CLUB: Wilkesbarre, Pa., Jan. 28-Feb. 2.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Buffalo, N. Y., Jan. 28-Feb. 2, Albany 4-9, Troy 11-16.
C. W. WILLIAMS: Cleveland, O., Jan. 28-Feb. 2.
FRENCH FOLLY: Louisville, Ky., Jan. 28-Feb. 2.
FAY FOSTER: New York city Jan. 28-Feb. 2.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Washington, D. C., Jan. 28-Feb. 2.

HARRY WILLIAMS' METEORS: Brooklyn, N. Y., Jan. 28-Feb. 2, Philadelphia, Pa., 4-9.
IRWIN BROTHERS: Cincinnati, O., Jan. 28-Feb. 2.
JOHN F. FIELDS: Providence, R. I., Jan. 28-Feb. 2.
LEONI AND EVERETT'S LADIES' CLUB: North Adams, Mass., Jan. 28-30, Pittsfield 31-Feb. 2.
LONDON GAIETY (John C. Flynn, mgr.): Troy, N. Y., Jan. 28-Feb. 2, Boston, Mass., 4-9.
MAY HOWARD: Toronto, Ont., Jan. 28-Feb. 2.
LONDON BELLES (Sydell's): Chicago, Ill., Jan. 27-Feb. 16.

NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Boston, Mass., Jan. 28-Feb. 2, Paterson, N. J., 4-6, Hoboken 7-9, Baltimore, Md., 11-16.

PETER MAHER: New York city Jan. 21-Feb. 2.
REILLY AND WOOD: Newark, N. J., Jan. 28-Feb. 2.
RICE AND BARTON'S: Milwaukee, Wis., Jan. 28-Feb. 2.
ROSE HILL'S ENGLISH FOLLY: Albany, N. Y., Jan. 28-Feb. 2, New York city 4-9, Washington, D. C., 11-16.
RENTZ-SANTLEY: Philadelphia, Pa., Jan. 28-Feb. 2.
RUSSELL BROTHERS: Pittsburg, Pa., Jan. 28-Feb. 2.
REEVES AND PALMER: St. Louis, Mo., Jan. 28-Feb. 2.
SANDOW (F. Zeigfeld, mgr.): Cleveland, O., Jan. 28-Feb. 2.
SIEFTON'S COMIC OPERA BURLESQUE: Pittsburg, Pa., Jan. 28-Feb. 2.
SOUTH BEFORE THE WAR: Baltimore, Md., Jan. 28-Feb. 2.
SAM T. JACK'S BURLESQUE: Kansas City, Mo., Jan. 27-Feb. 2, St. Louis 3-9, Cincinnati, O., 10-16.
SAM DEVERE: New York city Jan. 28-Feb. 2.
TONY PASTOR: New York city—indefinite.
TISSO'S EUROPEAN NOVELTIES: San Luis Potosi, Mex., Jan. 30, Morelli Feb. 1, Toluca 2, City of Mexico 4-9, Silas 12, Leon 13, Lagas 14, Gaudalayara 15, 16.
WEBER AND FIELD: Chicago, Ill., Jan. 20-Feb. 2.
WHITE CROOK: Bridgeport, Conn., Feb. 1, 2.
WATSON SISTERS: New York city Jan. 28-Feb. 2.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Wheeling, W. Va., Jan. 28-30, Steubenville, O., 31-Feb. 2, Rochester, Pa., 4-6, Youngstown, O., 7-9, Massillon 11-13, Alliance 14-16.
CHAS. E. HAMILTON: Sacramento, Cal., Feb. 8, 9.
G. H. SNAZELLE: Toronto, Ont., Jan. 28-Feb. 2.
HAGENBECK'S TRAINED ANIMALS: Chicago, Ill., Jan. 28-Feb. 9.
HANNIBAL A. WILLIAMS: Rockford, Ill., Jan. 31, Freeport Feb. 1.
HUBIN'S MUSEE: New Orleans, La., Jan. 21-Feb. 27.
J. AUGUSTIN JONES: Charleston, S. C., Jan. 28-Feb. 2.
KELLAR (Dudley McAdow, mgr.): Plainfield, N. J., Jan. 29, Bridgeport, Conn., 30, Providence, R. I., 31-Feb. 2.
OSCAR B. STIDEL: Portland, Me., Jan. 28-Feb. 2.
POWELL: Fort Wayne, Ind., Jan. 30.
SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Mattoon, Ill., Jan. 28-Feb. 2, Alton 4-16.
THE BALDWINS: Scranton, Pa., Jan. 28-Feb. 2.
VERNELLO: Atlanta, Ga., Jan. 28-Feb. 2.

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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone
Avis, Etta
Adams, Melitha
Beaudet, Louise
Beall, Carrie
Bingham, Marie
Brooke, Mrs. C. H.
Baisley, Mae
Barnes, Hattie D.
Bates, Marie
Beane, Ray S.
Burnham, Lillian
Burt, Laura
Brooke, Dora
Burnett, Jessie
Barry, Helen
Bray, Virginia
Bretonne, May
Barrett, Lizzie C.
Barry, Eleanor
Banks, Maude
Baker, Ella
Brett, Genevieve
Babcock, Pearl
Brandon, Polly
Burt, May
Burns, Jessie
Brayton, Mrs. P. C.
Bowman, Fanny
Cornish, Sylvester
Corey, Gertrude
Combs, Mrs. S. W.
Clay, Celia
Crabtree, Lotta
Cote, Marie
Carnaham, Mrs. A. E.
Crawford, Miss
Courtney, Edna
Chapman, Edythe
Clarke, Eunice
Clayton, May
Clinton, Estelle
Cass, Florance
Church, Lottie
Clift, Lora
Corlette, Helen
Campbell, S.
Dunham, Norine
Darragh, Jennie
Desmond, Alma
Dixon, Miss
Davis, Helene
Duryea, May
Douglas, Virginia
Denning, Dorothy
Donohue, Florence
Dilaponlo, Helene
Dunn, Bessie
Edwardi, Gerome
Eustace, Jennie
Eldridge, Edith
Emmett, Gracie
Engle, F.
Farquhar, Nannie
Farrington, Adele
Foster, Alice
Fritsche, Pauline
Finlayson, Flora
Foley, Hattie
Filkins, Grace
Findley, Mrs. John
French, Rose
Grey, Jennie
Green, May
Goldie, Beatrice
Gerald, Florence
Gleason, Miss
Gray, Alice
Grey, Ada
Galloway, Louise
Grey, Miss N.
Gerard, Bettina
Hamilton, Lillian
Hearn, Alma
Hall, Daisy
Harris, Maude
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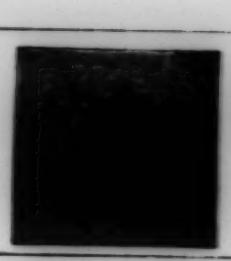

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